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War Photographs and The American Frontier

• Deceiving the enemy with such devices as dummy tanks, periscopes, false air fields and gun emplacements to draw enemy fire and distract attention from actual concentration of supplies and weapons is a trick that did not originate either with the Allies or the Axis forces in this second world war. It is a military stratagem that probably goes back at least as far as the Trojan Horse. It was also used very effectively in our own Civil War when the Yankees would sometimes take an apparently well guarded position such as at Centreville, Virginia, and find that it had been guarded only by "Quaker" guns: large tree trunks set up as cannons in false emplacements.

The "Quaker" guns of Centreville are shown in a photograph included in the Exhibition of Photographs of the Civil War and the American Frontier, the work of fourteen American photographers, which recently opened to the public at the Museum of Modern Art in New York. Although there are many remarkable pictures of the Civil War among the hundred photographs which compose the exhibition, there are also early frontier photographs of expeditions into New Mexico and Arizona, Yellowstone Park, Custer's Expedition, the Union Pacific Railroad, and the Alaska Railroad.

One section of the exhibition will consist of twenty prints made especially for the Museum recently from original Brady negatives now in the files of the Signal Corps, U. S. Army, in the National Archives, Washington, D. C. An unusual section of the exhibition will be a row of six stereoscope viewers mounted on a long shelf in a convenient position for visitors to use in looking at old stereoscope pictures taken around 1870. These stereoscopic viewers, immensely popular in America in the last half of the nineteenth century, are made on exactly the same model as the one said to have been invented in the 50's by Oliver Wendell Holmes. The stereographs are of the Union Pacific Railroad by John Carbutt; a stereograph by W. H. Illingworth, photographer on Custer's Expedition to the Black Hills of Dakota Territory in 1874; Jackson's first photographs of Mammoth Hot Springs, Yellowstone.

In addition to the one hundred photographs which will be hung in the exhibition other photographs were shown by means of photographic albums exhibited in the show. One of these is a large volume with original album prints by T. H. O'Sullivan. The pages of this album will be turned page by page so that each day a new photograph will be revealed.

The photographs in the exhibition have been selected by Ansel Adams, noted California photographer.

By MARION E. MILLER

• We Americans should savour our country more; keep thinking about it and keep looking at it. To know what it means to us, we should be feeling in our very bones its amazing length and breadth, and its awesome natural forces. We should know at first hand, if possible, its different regions and its many people with their strangely diversified ways of living. We should stop taking our country and its people for granted, should stop labeling whole areas with the same ticket. We should experience the rich variations of our country and its national life.

Intellectual growth is marked by expanding concepts. How much have our concepts of the regions in which we live changed during the past two years? We have run our automobiles, in the aggregate, millions of miles over our country. Do we know it the better for that? Or have we just gone through it? Perhaps, now that we must stop running our cars for awhile, we shall be able to see better what is about us. It is even conceivable that we may put more effort into finding and selecting what we wish to look at thoughtfully.

Many readers will attend the National Education Association convention in Denver in June. There is much to be seen in the region afterward. Before you start examine your concepts of what this part of your country is like. Do you cling to some of the misconceptions about it? To many, still, this is the country of the great open spaces, deer in the mountain parks, eagles on the crags, Indians and cowboys, the wild and woolly west. That Denver is an adolescent city less than eighty years old is true. But look further. Amazingly enough this land has been lived in, and all over, too. There is an older and more sophisticated culture here than can be found in the east. Santa Fe was a flourishing town when the Pilgrims landed on Plymouth Rock. Over in southwestern Colorado, embedded in the cliffs of Mesa Verde, are, probably, the oldest human habitations on the continent. There towering apartments were built and lived in at a time when the crusaders were streaming eastward across Europe and Columbus would not be ready to brave the western ocean for another four hundred years.

Consider, too, certain evidences of the moderns. Fine contemporary architecture, in Denver, the Children's Hospital (1923) and The School for Crippled Children (1940), three new Housing Projects (1939), The New Police Court (1940), and some shops and homes.

ARTS IN THE ROCKY MOUNTAIN REGION

PHOTO BY LAURA GILPIN



The Fine Arts Center of Colorado Springs. This shows the southern side facing street.

The Fine Arts Center of Colorado Springs is one of the most serviceable art centers in the country. In the sense of its being well-adjusted to the needs of the community it serves, the Center was built to house the Little Theatre, Music Society, Museum, and Art School of the town. The building, designed by John Gaw Meems and completed in 1936 is made of reinforced concrete with finely related masses and surface treatment. It is set comfortably on a low hill facing the superb view of Pike's Peak which dominates the town at all times and lends it one of the most dramatic settings in the country. Paul Parker, Director, Center, and Boardman Robinson, Director of the Art School, work closely with the music, dance and dramatics groups of the college and town and through these interrelations can carry on a highly integrated program. Mitchell Wilder, Cur-

ator of the Taylor Museum and Harold Ray Jackson, Head of Educational Work not only serve the local and state schools but are together developing a most valuable body of visual materials based on Mr. Wilder's researches and Mr. Jackson's knowledge of school needs. They have made splendid color-films of the Gallup festival (largely the dances), Navajo silverwork and Navajo sandpainting, and another of Adolf Dehn making a lithograph. They have also done some particularly fine gallery installation.

Many outstanding musicians have given concerts and recitals in the musical program, and on the Art School staff have been such artists as George Biddle, Arnold Blanch, Adolf Dehn, Doris Lee, Henry Varnum Poore, Charles Locke, Kuniyoshi, Mangravite, and David Fredenthall.

By ANNE ARNEILL DOWNS
Denver Art Museum

PAINTERS OF THE ROCKY

● One who has not lived in the Rocky Mountain Region can have little idea of the ever-dominating force of the mountains. But he is made aware of it when he looks at the painting of the region. The mountains affect greatly the work of every creative artist who lives among them. One man becomes engrossed by their hard, clear-cut plastic forms, another by their endlessly varied rhythms. Landscape, instead of figures or still-life, is the favorite subject matter of the Colorado painter and the mountains are a real challenge to his powers of organization. Many of our painters are native sons and yet it is true,—as it is of New York and Chicago—that some of the outstanding ones have come here, choosing the state for their homes. But men like Boardman Robinson and John Thompson have made it their homes, putting down their roots here, and adjusting themselves to its physical and spiritual climate.

Altogether, more than two hundred names are listed on the roster of practicing artists in Colorado. The majority of these live and work in the two centers of Denver and Colorado Springs. Two more smaller yet important groups are associated with the university at Boulder and with the state teachers college at Greeley. Though there are some differences between the groups, due to local characteristics and to a certain extent to the influence of Robinson at Colorado Springs and Thompson at Denver, on the whole the painters of the state like members of a family, are more closely related to each other than they are to anyone else.

The Denver Group

John E. Thompson's landscapes of Colorado are well-known all over the country. One of them, which was bought by International Business Machines from the San Francisco World's Fair, is now on tour in South America. Another is owned by the Corcoran Gallery in Washington; many others are in private collections. Mr. Thompson's murals decorate churches, homes, and public buildings in Denver and Colorado Springs. Having come here from Paris in 1913, he is considered the Dean of Colorado painters. With the help of Elisabeth Spalding and Anne Evans he staged a Colorado Armory Show which shocked the pioneer families of Denver as much as the other Armory Show surprised the conservative painters of New York. The art critics were hostile, and it took many years for this region to be conscious of what people like



Changing Horses at a Division Point. A vivid oil painting by Frank Mechau.

Thompson were trying to accomplish. Now Denver has one of the finest permanent collections of contemporary French and American Art in the country.

The development of mural painting in this region was due primarily to the interest and collaboration of Fisher and Fisher, Denver architects, who commissioned Thompson and Allen True to do many murals in banks, schools and churches. Mr. Thompson is now head of the Fine Arts Department of Denver University and has been the teacher of many important young painters in this region.

In the field of mural painting Allen True is the pioneer in this region. As early as 1908 he started decorating buildings in Denver. He is best known for his paintings in the Mountain States Telephone Building, done a number of years ago, and for the recent ones for the State Capitol. In 1936 he was commissioned by the United States Government to supervise the color in all the buildings at Boulder Dam, and is now in charge of the same work for the Bureau of Reclamation, doing the power plants at such projects as Grand Coulee, Shasta and other places. True is also an illustrator of prominence and one of Denver's favorite painters.

Colorado's greatest woman painter is

Elizabth Spalding, to whom the people of the state owe a great debt, for she has been an important influence on the artistic life here for many years. She has lent a helping hand to young painters, encouraged the art work in the public schools, raised standards of taste in women's clubs and together with Anne Evans, Marion Handrie and Jean Chappell Cranmer has worked on behalf of every good cause for many years.

Vance Kirkland is especially pre-occupied with the formation and color of the Red Rocks near Denver. He has used their strange contours in many of his compositions. He likes to invent unusual linear and rhythmic designs based on the landscape and usually chooses dynamic subjects full of movement. His technically admirable flower paintings have won national favor and decorate many homes. His murals are often Western in subject matter; the one in the Post Office at Eureka, Kansas, shows a round-up of Hereford cattle, successfully capturing the mood and tempo of the West.

Louise Ronnebeck, who is a pupil of Kenneth Hayes Miller, is best known for her murals for the Public Buildings Administration; "Harvest," which shows a farmer's family gathering in their peach crop, is at the Grand Junction

MOUNTAIN REGION



A mural painting in oil made by Vance Kirkland for the Eureka, Kansas, Post Office.

Post Office. Mrs. Ronnebeck's compositions show unusual inventiveness and her figures are expressed in an energetic manner.

Alfred Wands has worked in Colorado and also on both the Atlantic and the Pacific coasts. He works most freely in water color, but his oils have much interest too. He teaches at Colorado Women's College.

Due to the efforts of Albert Bancroft, the Denver Artists' Guild has been a leading factor in the Art life of the city for many years. Of the fifty people in the organization, Mr. Bancroft is the leading landscapist. The Rockies are his favorite subject and he paints them meticulously and in an objective manner. He is perhaps the most popular painter of this region and has frequently won prizes and the popular vote at the Denver Art Museum Annual.

Among the younger painters, Hayes Lyon has made an enviable place for himself. Represented in many national exhibitions, he is soon to have a one-man show at the Chicago Art Institute. Mr. Lyon's work has an architectural quality and a decided feeling for texture. He is pre-occupied with dynamic form and color contrasts and finds the Rocky Mountains an interesting point of departure for many of his compositions.

Another young Denver artist is Carl Fracassini, whose recent one-man show established him as one of the outstanding water-color painters of Colorado. His work is virile, well-organized and technically interesting.

The Colorado Springs Group

Boardman Robinson is a national, even an international, figure. His murals in Washington, his position on important national art juries, his contributions to the fields of illustration and caricature, make him one of the nation's outstanding artists. His cartoons, published in English and American periodicals during the last World War, were among the best of their kind, and his illustrations for the King Lear in the Limited Editions Club Shakespeare and for the forthcoming Spoon River Anthology are particularly sensitive and imaginative. A Nova Scotian by birth, he has worked in Europe,—notably in England and Russia—as well as in the eastern part of this country. He came to Colorado in the early thirties, and has been teaching and working here since. He is Director of the Art School at the Fine Arts Center.

Paul Parker is a newcomer, having been made Executive Director of the Fine Arts Center at Colorado Springs two years ago. Born and educated in Illinois, he was in advertising work be-

fore he went to head the Art Department at the University of South Dakota, which he left to come to Colorado. As painter and commercial artist he has shown great talent and is a welcome addition to the artists group.

Among the younger men, three Colorado painters have won Guggenheim awards, and all three have followed these with work of much promise. Frank Mechau, born in Kansas, was brought here as a boy, grew up on the western slope, and attended Denver University where his chief interest was in wrestling. After a sojourn in Paris he came back to join the staff at the Fine Arts Center from which, after two years working on Guggenheim, he has gone to head the Department of Fine Arts at Columbia University. His most important mural commission was for two large panels for the Post Office Department in Washington. Eugene Trentham, born in Tennessee, also brought here as a boy, grew up in Denver, studied for a time with several painters but considers himself largely self-taught. He is now teaching in Tennessee. Arnest was born here, also grew up in Denver, and worked under Kirkland and Robinson. He is now in the army.

Space precludes more than mention of all the first-rate artists working in the state. Associated with the Center, for varying lengths of time, George Biddle, Adolf Dehn, Doris Lee, Peppino Mangravite and H. Varnum Poore have made contributions to the painting of the state and have in turn had their work affected by it. Then, too, such promising young people as Edward Chavez, Kenneth Evett and the Magafan twins have reached a degree of their maturity here before moving on to other places.

At Boulder, working either on the staff of the University of Colorado or with the Boulder Artists' Guild is an important group of which Muriel Sibell is in this issue and Truckses, Frances Hoar Truckses and Eve VanEss should be, for they have all done outstanding work. Another group works in Greeley, headed, until this year, by Grace Baker, one of the great art educators of the country. The Greeley group, at least the painters in it are led by Richard Ellinger, a fine sensitive colorist, and by Estelle Stinchfield, whose feeling for composition she has transmitted most ably to hundreds of young art teachers now in the colleges and public schools of the state.

The annual exhibition of Colorado Painters will be held at the Denver Art Museum next June and July. Visitors to the city may see the work of these painters at that time.

CENTRAL CITY COLORADO

● You can drive forty miles from Denver up a winding mountain road, through some of the grandest mountain scenery in the world, and suddenly turn the corner into another era of American life. The town you enter so unexpectedly was once the capital of the "Little Kingdom of Gilpin," the richest square mile on the face of the earth. Out of the gold mines of Central City and its neighbors, Black Hawk, Russell Gulch and Nevadaville, came more than a half-billion dollars worth of the precious metal.

The gold brought the good things of life to its owners, and they had a hearty taste and exuberant appetite for them. More than that, something in themselves made them reach out for more than the material things, so that part of their riches went into the things that last when gold is gone. Into the valley set high between the great peaks came pouring a stream of fine furnishings and household goods, books, pictures and the best that money could buy of the materials of daily living. Houses were paneled in fine woods, saloon bars were made of mahogany, huge and intricate pieces of carved walnut and mahogany furniture in the most grandiose Victorian style were packed over the hills to furnish the new Teller House hotel.

But the miners would have more than these, they wanted the best in recreation as well as in furniture. Beginning in 1860, they had each year a three month's season of plays and opera, and in 1878 a lavish subscription was taken to build the present stone Opera House, "the finest theatre west of The River." To its nine month's season came the greatest actors of the time—Sarah Bernhardt, Jo Jefferson and many others. They came by stage-coach or the new narrow-gage railway and stayed at the Teller House where a solid silver brick payment was laid down when General Grant, then president of the country, came to visit.

The boom days passed, prospectors moved on to new fields, and the bonanza

PHOTOS BY KARL ARNDT



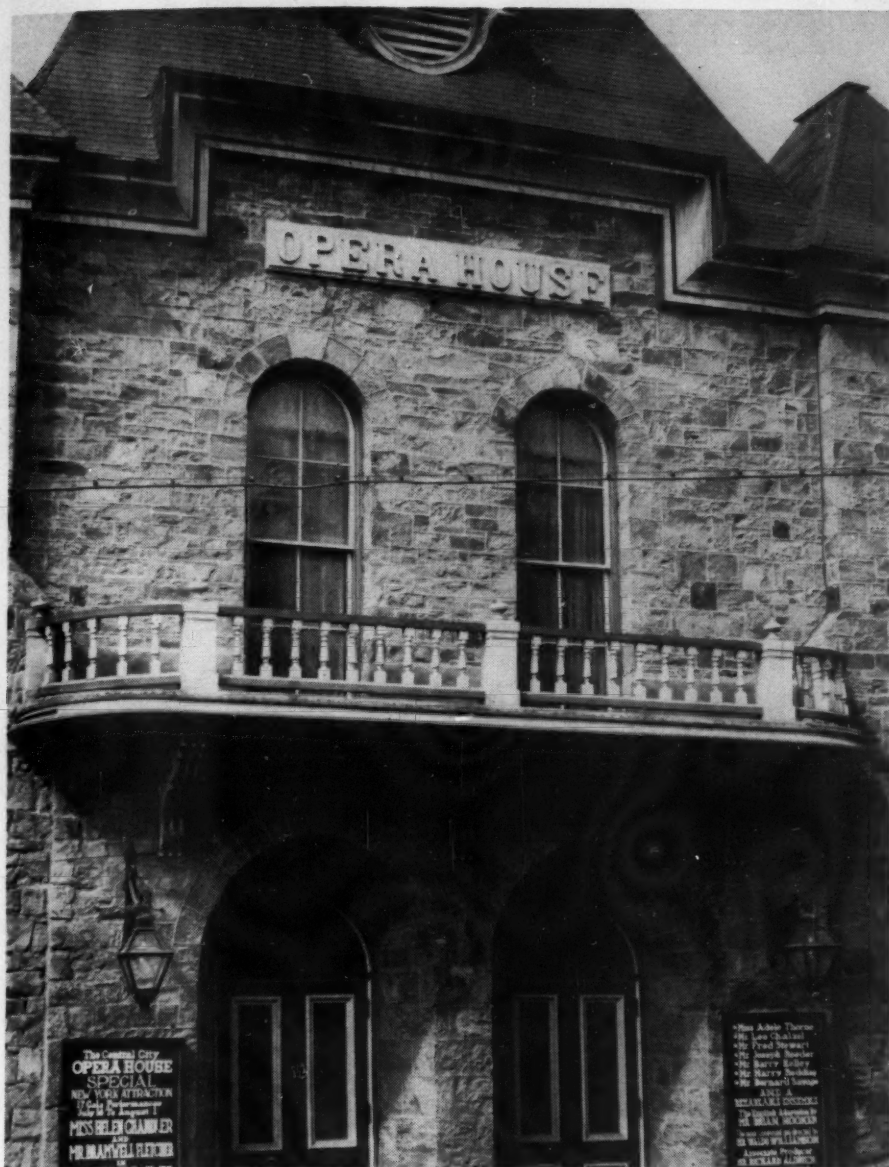
Eureka Street, the famous thoroughfare of Central City, Colorado.

kings retired with their fortunes to the comforts and securities of established centers; many of Denver's leading citizens still proudly refer to themselves as "the Gilpin County Group." Gradually the deserted homes on the terraced hills fell into decay and the charming porches with their lace-like carvings were half buried by the profusion of yellow roses whose parent bush had been painstakingly carried across the plains by a pioneer lover of flowers. The abandoned mines became yawning throats and brilliant orange dumps among the aspens and pines—all to the delight of the artist and romantic sight-seer in search of color and ghost town legends.

Through the foresight and energy of a few descendants of the early settlers,

led by Anne Evans, daughter of the second territorial governor, and Ida Kruse McFarlane, distinguished educator, a society was formed which restored and redecored the massive old building, and again established it as a living center of fine drama. The frescoes of walls and ceiling were cleaned and retouched, chandeliers rehung and the floor covered with old red velvet carpet from the drawing-room of the famous Windsor Hotel. Through subscriptions and gifts the hand-made hickory chairs became memorials carved with the names of the pioneers of Colorado from all walks of life: actors, statesmen, miners, artisans, and courageous women, who had contributed to the life of the early days.

In 1932 the Central City Opera House



The famous old Opera House at Central City, Colorado, as it appears today.

Association was incorporated. Robert Edmond Jones opened the new era with Lillian Gish in *The Lady of the Camellias*, and in succeeding years he produced *The Merry Widow* with Natalie Hall, Gladys Swarthout and Richard Bonelli; *Othello* with Walter Houston; *Central City Nights* and *Hugo's Ruy Blas*. In 1935 Jed Harris and Richard Aldrich presented Ruth Gordon in *A Doll's House*; Frank St. Leger, now a conductor and musical secretary of the Metropolitan Opera, produced and conducted *The Gondoliers* in 1936, and *The Yeomen of the Guard* in 1939, presenting Natalie Hall, Anna Kaskas, Hilda Burke, Charles Kullman, Richard Hale, Mark Daniels and other well-known artists.

Thus firmly established as a memorial commemorating and perpetuating the pioneer exuberance and zest for life, the old Central City Opera House has once more come into its own.

The Teller House was acquired by the Association in 1935, and again welcomes guests to the handsome banquet hall, the four-story refreshment court, the famous bar where original wall-paintings are still intact, and the reception room furnished with the gilt furniture which once graced the parlor of Baby Doe Tabor. There are gay dances in the ball-room and onlookers crowd the balconies which overhang the unique garden, where may be seen an abandoned mine tunnel and a cliff with outcroppings of the characteristic gold-



Houses with charming porches and lace-like trimmings reminiscent of the early boom days of Colorado may still be seen in Central City

bearing veins which yielded the fabulous wealth of the Little Kingdom. Across Eureka Street in Williams Livery Stable, Dr. Lloyd Shaw with pupils from his Cheyenne Mountain School, demonstrates the old square dances and leads the crowds in the riotous fun of a pioneer party.

The festival takes place each summer, usually in late July and August. For those who savor something different in the theatre and dance, and who want a glimpse into one more little corner of American life, preserved here almost as in a clear glass bell, a visit to Central City will be an unforgettable experience. After the festival is over the town retires into its seclusion—and memories—for another year.

By MURIEL V. SIBELL

Head of Art Department
University of Colorado
Boulder, Colorado

● The first time that I was driven up the steep mountain street between Black Hawk and Central City, Colorado, I pinched myself to make sure that I was really seeing the deserted buildings, the mine shafts and the colorful dumps which lined each side of the road. They were not only picturesque, they made excellent compositions and I realized that here was endless subject matter for the artist who was searching for sketching material. Later, when I returned to these towns and began to sketch them, an idea was born which has become an absorbing and constant hobby, taking its willing victim into musty buildings, up impossible roads and through magnificent country.

The search began in 1926 in Central City, Colorado. Imagine a town perched high in the Rockies, literally built up the side of a mountain, boasting among other things an opera house which draws its clientele every summer from all parts of the country. Wander about its streets past houses with vacant sagging windows; past foundations which once held stamp mills whose deafening noise was a welcome sound in boom days . . . Tramp carefully at night over broken wooden sidewalks—your footsteps unnaturally loud as they echo against empty plaster walls and brick ruins of stores and saloons. Climb up steep Eureka Street to the five cemeteries. Read the wooden gravestones, their inscriptions all but obliterated by wind and weather, and see how, in 1860, a whole family died within one week, obviously from some epidemic.

Walk the streets today . . . but live in the city's past. Its houses are rattling shells of gentility with lace-like ornaments on porches and Gothic windows in the gables. Climb the narrow, musty stairs to the newspaper office where, seated in the midst of papers, books and the accumulation of years, a veteran editor types his editorials and scans the Denver Dailies for items of interest for his mining public.

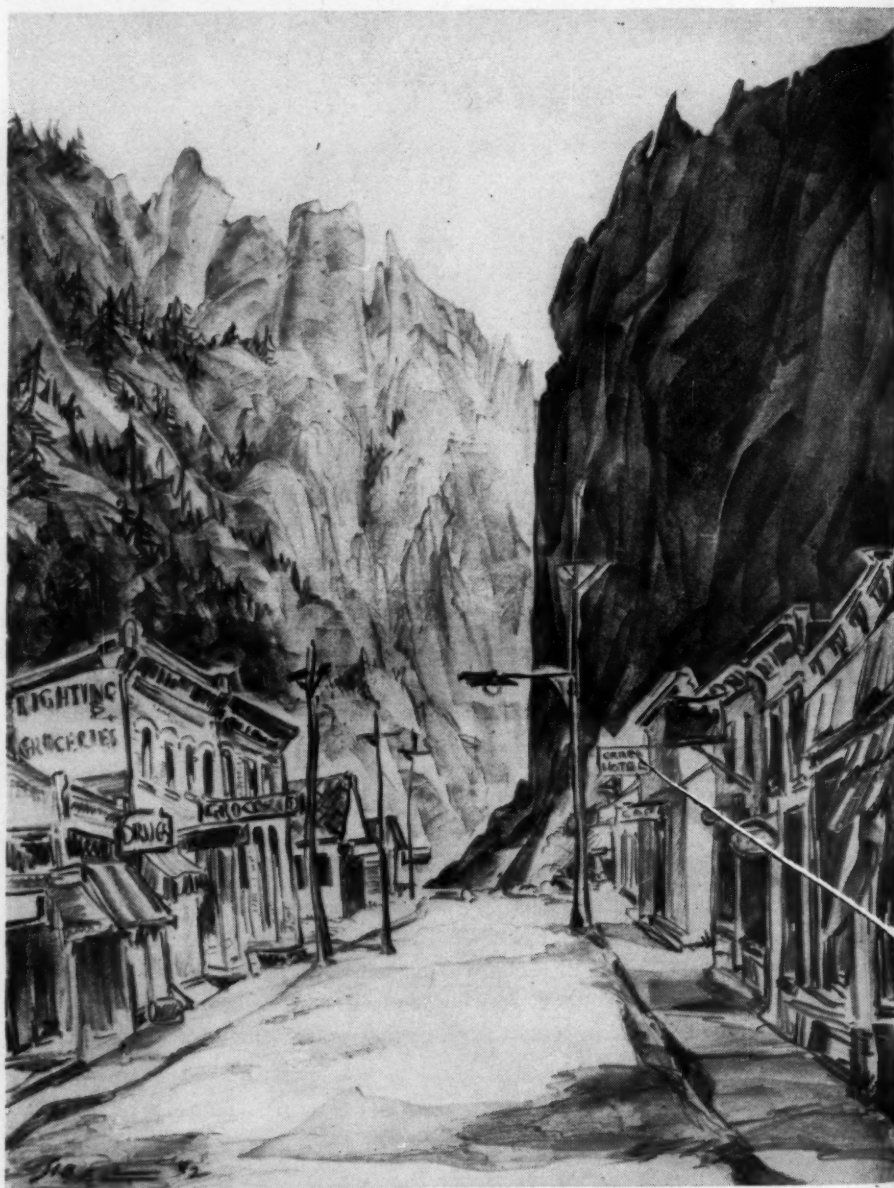
Soon you will see not the bleached wood and broken shutters, the peeling plaster and the festoons of wallpaper fluttering from ceilings as a stiff mountain breeze whistles through the eaves; but the ambitious and undying faith of the people who built these communities, and whose descendants will tell you today that "It's not a ghost town. It will come back!" And you believe them because they believe themselves.

When I first saw these towns I was impressed chiefly by their picturesque qualities, but as I started to sketch



Lake City. A lithograph drawing by Muriel Sibell

SKETCHING THE GHOST T



Crude Cliffs. A lithograph drawing by Muriel Sibell

them I almost immediately realized that here was material which was rapidly disappearing; and I felt compelled to make a permanent record in tangible form of this phase of American historical background. An old cabin or empty house provides good kindling wood for the present generation of residents. A particularly heavy snow causes a roof to cave in or bends an old smelter stack into fantastic shapes. A spring freshet buries machinery in silt or undermines a structure so much that it collapses. Such things give one a feverish desire to run a race with time and the elements. Within the few years that this record has been undertaken, I have seen one town fall back into a swamp, another razed for firewood, a third ruined by a changing stream-bed, and a fourth purchased by a mining company because it stands in the path of future settling ponds which will

papers, talking to mining men and "old-timers," and studying state records. Friends and strangers alike have offered "leads" which have proven valuable. Only one of them was disappointing . . . and that only because I was about fifteen years too late!

"Go to Irvin . . . It was quite a town. The tree-stumps are ten feet high because the boom came in the winter and the trees which were used for houses were cut at the snow level. In the spring the stumps were as high as the houses."

We went to Irvin. Not a vestige of the town remains . . . the underbrush is so dense that any stumps are now completely surrounded with growth. Yet we knew that we had not missed the townsite for on a rocky roadbed, filled with boulders, were two corroded cast iron hydrants. And a glimpse into census reports showed that Irvin had

completed shook his fist at the picture, (probably wanting to shake it at me) and said, "That's the house I live in but there's not one thing I'd recognize about it."

A couple looked over my sketches and the man said to his wife, "She's done our house, I'll buy it for you," "No you won't," snapped the lady. "She's drawn our fence with three palings out of it. We've had it mended since then . . . so I won't have the picture."

Sitting on the main street of Montezuma I talked to a youngster as I sketched and during the conversation admitted that I taught art. Later in the day the same child returned and brought a friend with him. Standing well within earshot he whispered to his companion, "She's pretty good, for just a teacher and not an artist."

It is impossible to say which of the old towns holds the greatest charm for the painter. Georgetown is completely and charmingly Victorian with its village green edged with big trees. It boasted five volunteer fire companies in its day and even now the "Old Missouri" and the "Alpine Hose No. 2" are interesting landmarks in the town. The Hotel de Paris, built in the seventies by Louis Dupuy is famous throughout the region and still reflects the tastes of its original French proprietor. The diamond dust mirrors in the dining room, the Haviland china dinner set, the gilt deer on the balustrade and the French flag painted on the outer wall all lend atmosphere and hint at its former elegance.

The saddest ruins are the churches . . . snug frame buildings with plain glass windows broken now in jagged patterns. Perhaps a steeple lies on the ground beside the building, blown over by last winter's gales. Inside are a few pews, some scattered hymn books, well gnawed by rats, possibly a broken and twisted altar rail with kneeling cushions torn and water-stained. The floor is a warped mass of split boards, covered with broken plaster and whisky bottles. One good-sized church in a dying town was being literally stripped day by day by a few families living nearby, for firewood.

This destruction of the old towns by vandals and by the natural ravages of the elements has made me work at a furious pace in the brief intervals in which I am free to indulge my hobby. So much so that the remark of the drunk on the Leadville street corner last summer is perhaps justified. Swaying slightly as he watched me sketch the scene before me, he said, patting me on the shoulder . . . "Sister, you're too fast for me!"

TOWNS OF COLORADO

eventually bury it. So each vacation I have visited as many places as possible in an effort to complete the record before it is too late.

Since there has been much to do in each brief vacation period I have found lithographic crayon the most satisfactory medium. It permits rapid sketching on the spot yet does not smudge or rub and therefore any sketch thus started can be completed at home during winter evenings. In this way any number of sketches may be procured and finished at leisure. Furthermore, any sketch finished from memory is more apt to be artistically sound for unnecessary details are forgotten and the artist interprets his subject in light and dark and pattern. Another method of sketching which has proved satisfactory has been that of making quick line sketches on a lithographic paper with soft, light pencil line. These lines can be covered later with the crayon stroke and a second sketch therefore does not have to be made. This method permits erasures in the pencil sketch whereas the direct lithographic crayon sketch is there to stay.

When I began this pictorial record I had no idea of the immensity of the project. Each year I have been told of more and more ghost towns hidden away in the hills, until by now over one hundred such communities have been visited. Naturally such an undertaking cannot exclude history and much time has been spent reading dusty news-

had a population of two thousand and a complete water system.

Even the names of the ghost towns serve as bait. Who can resist going to Tin Cup or Gothic; to St. Elmo, Ophir and Old Ophir; to Eureka, Apex, Mineral Point, Vulcan, North Star and Turret? How fascinating to follow a map's thin lines to such places and to find in each case a main street lined with wooden shells of buildings. What fun to suddenly come upon Pandora, Bachelor, Sunshine and Fairplay!

Of course many of the interesting mining towns of the early days are not "ghosts." Their boom-time may be past but enough mining is going on to make them look askance at the artist who comes ostensibly to "do" the picturesque and sagging relics of twenty years ago. Leadville, Victor, Cripple Creek, Georgetown and Telluride, to mention only a few, are not ghost cities today but combine the new with the old. Unfortunately the new is often also the ugly, while the old is both mellow and jaunty. Local civic pride is strong in such communities and upon one occasion a merchant, shaking his head at my sketches of the old buildings said seriously, "Why don't you make us look nice?"

No trip has been dull. Unexpectedly things happen . . . chance conversations with residents or prospectors, local remarks, both complimentary and otherwise, color each excursion. A man seeing a sketch of a house which I had just

AN INTERVIEW BY JANE DURRAY

● What Colorado's mountains, ghost towns and history offer to the artist can be told only in the artist's water color, oil, line or other medium, but one who uses words as his medium, Thomas Hornsby Ferril of Denver, gives many a hint in his books and poems of what the graphic artist may see and feel. A poet has the peculiar ability to see more than the rest of us, and to tell what he sees in words that touch the heart—so that we, too, see. Here, in "GHOST TOWN," he sees more than empty houses:

Here was the glint of the blossom rock,
Here Colorado dug the gold
For a sealskin vest and a rope of pearl
And a garter jewel from Amsterdam
And a house of stone with a jig-saw porch
Over the hogbacks under the moon
Out where the prairies are.

Here's where the conifers long ago
When there were conifers cried to the lovers

Dig in the earth for gold while you are young!

Here's where they cut the conifers and ribbed

The mines with conifers that sang no more,

And here they dug the gold and went away,

Here are the empty houses, hollow mountains,

the gold is gone,

There's nothing here,

Only the deep mines crying to be filled.

For now I hear only the yellow throats
Of deep mines crying to be filled again
Even with little things like bones of birds,

But I can hear some of the houses crying:

And I can hear the mountains falling down

Like thunder going home.

This poem has many concrete specifications of life, line and color, suggesting many themes to the painter, and to him who wishes documentation for a period of past life.

Another poem "Magenta" written about Central City, in the form of an interview between the poet and an old dress-maker's dummy he finds on a dump. The conversation brings out the tragedy, humor and heroism of women's lives in the bonanza days when the heart hungered for beauty and love among physical hardships which were almost insufferable. The actual spot where "Magenta" was inspired, at the head of Eureka Street in Central City, with enormous mountains behind the pathetic graveyard, is a place where

A POET AT CENTRAL CITY



Midnight in Central City, a lithograph drawing by Boardman Robinson

any painter could see and feel the same experiences which Mr. Ferril has translated into words. The colors of the hills, the yellow mine dumps, with all their implications of the vicissitudes of life are as provocative to the artist as any material in America:

The ranges fold the hay into their blueness,

The blossoms drip with night, the planets rise

Into the ordered schedule of my hunger
For what has been, continues, and will be.

The visitor to the Central City country, as Mr. Ferril has pointed out in *The Rocky Mountain Herald*, is at once an observer and, still better, a participant in drama within drama:

"I'm never sure where the play begins at Central City. As you approach the place the mountains themselves are a setting, you an actor, the highway decorated with loco, pentstemons, gilia, lupins, columbines, spruces, sage. You're a nostalgic actor waiting for some old happening to recur. The sundown climate of the town increases the feeling, the tattered gothic, the drop-cornices, the looted hills. It's a setting that demands a play. The play in the opera house is your own nostalgia focused down into action. How you get into the opera house you don't quite know. You ease through the thick walls by a sort of carnival osmosis, with Bacchus himself to show you your seat.

The opera was still making its own play as we entered. One of the boys

was quietly playing that horn sequence that tumbles down alone in the fourth movement of the Brahms first, and other musicians joined in. The terrace on the Casey where we had had our customary supper was as much a part of the theater as the theater itself."

Experienced in mountain psychology, Mr. Ferril offers helpful advice to the painter as well as the writer: Keep control of your medium. Rearrange the mountains at your pleasure, just as you'd change the positions of apples in a bowl. Such enormous spectacular manifestations of nature will try to dictate themselves to you; they will try to make you feel small and impotent. No artist, he warns, was ever worth his salt, who capitulated emotionally to his subject matter. The bad art, the inarticulate art—and there is plenty of it in the West—almost invariably comes from people who have been defeated by an overpowering sense of their own futility in the presence of nature on a grand scale. The symptoms of this defeat are evident in sentimental, anecdotal, literary painting, painting in which literal photographic transcription of the subject takes precedence over plastic interpretation of it. Robert Frost, the distinguished American poet, wrote of Mr. Ferril:

A man is as tall as his height,
Plus the height of his home town,
I know a Denverite
Who, measured from sea to crown,
Is one mile five-foot-ten,
And he swings a commensurate pen.

AN ANCIENT APARTMENT IN THE CLIFFS OF COLORADO



Cliff Palace at Mesa Verde

COURTESY DENVER & RIO GRANDE WESTERN RY.

MESA VERDE



Balcony House at Mesa Verde

COURTESY DENVER & RIO GRANDE WESTERN RY.

● The oldest remains found on this "green mesa" in southwestern Colorado date back to the fifth century A. D. At that time lived a people who had learned to make pottery, baskets and to cut the beams to make temporary shelters. By the time of the crusades their cliff-dwelling descendants—or followers—had built apartments having towers and balconies and in some places seven floor levels. The Cliff Palace, one of the finest of these, has no fewer than 23

great meeting rooms on its lower level.

These forerunners of the pueblo peoples lived and prospered here until almost the end of the thirteenth century, and then, for no reason which is now apparent left the place entirely. There is no indication of a major disaster—corn has been found in the granaries and there is no evidence of a massacre. But for some reason they did leave and wind, rain and growing things finally buried the dwellings. After five cen-

turies, investigation of the ruins began. It was interrupted in 1874 by an attack of the Ute Indians, but started again in 1891. In 1906 the government made the whole area a national park, the largest reservation "taken from the public domain for the sole purpose of preserving the antiquities it contains."

Midway between the entrance to Mesa Verde National Park and Durango, is the Four Corners View, the only place in the country where an intersection of four states occurs. From here may be seen the wide expanse of the Montezuma valley in Colorado, Ship Rock rising 1860 feet above the New Mexican plain, the La Sal and Blue Mts. of Utah and the deep blue Carrizosa of Arizona.

THE WESTERN SLOPE

● In Colorado, the western slope of the Rockies constitutes some of the finest and most beautiful farm-land in the world. In the sheltered valleys to which come the warm, moisture-laden winds of the Pacific, the finest fruits and vegetables are raised. The melons, peaches, celery, corn and peas of this region are not only shipped to all parts of the country but are so famous as to have given their names, such as Rocky Ford, Pascal, etc., to the vegetables themselves.

The Western Slope is also a fine summer playground. Ranches provide riding and camping. Woods and streams have fishing and hunting. The great mineral pool at Gleenwood Springs, the largest of its kind in the world, provides swimming in the very shadow of the mountains—as does Grand Lake, farther north on the Western Slope.

By **FREDERIC H. DOUGLAS**
Curator of Indian Art
Denver Art Museum

● American art is booming these days because it is coming of age and demanding its rightful place in the art world, and because conditions elsewhere in the world are not encouraging to the study and growth of arts. Along with this development of the art of white Americans has come an increasing appreciation of our native arts, those of the Indians and of the part Indian, part Spanish Mexicans of the Southwest. Important exhibits of the arts of both peoples held in recent years in San Francisco, New York and elsewhere have made summer visitors to the West eager to see these native arts on their home grounds. This article attempts to indicate something of their character and to tell what Southwestern museums have in the way of Indian and Mexican collections.

Most of the major technics in art have been utilized by the Southwestern Indians. Weaving and its close relative basket-making have been produced very widely throughout the area for many hundreds of years, certainly during the entire Christian era. Pottery developed slightly later and has been almost as widespread. The Pueblo peoples have been making pottery since about 300 A.D., and the tribes of the southern Southwest appear to have begun somewhat before that date. Sculpture in wood, stone and other materials has not been of major importance, though some work in the field, often of considerable importance, has been done. Painting other than that done on pottery has been done in many forms. The most spectacular paintings are those executed on the walls of certain Pueblo ceremonial rooms. The best work of this type was done just before the coming of the Spanish in the middle 16th century, but even in modern times such murals have been executed. However, because of the secret character of these religious rooms, the more modern murals cannot be seen by chance visitors. Besides the murals there are hundreds of painted objects used largely in ceremonies. In the last 20 years or so a whole school of water color painting has sprung into being, largely though not entirely among the Pueblo tribes. In recent years the United States Indian Service has done everything to encourage this school. All visitors to Santa Fe should go to the art department in the Indian School to see the work of the classes.

Of the minor arts silver jewelry making is perhaps the most important and is certainly the best known. Though the majority of the silverwork has been

INDIAN ART IN



made by the Navahos, many of the Pueblo villages have created silver jewelry for almost as long as the Navahos. This is especially true of the Zuni people. Shell and turquoise beads have long been produced in quantity at Zuni and Santo Domingo.

Fortunately for summer visitors there are relatively few important Indian collections in the Southwest, so that one can see them all without the necessity of visiting a number of cities. Since Santa Fe is the best known city of the Southwest a survey of the region's museums might well begin there.

There are three important museums in Santa Fe, one of which occupies two buildings. This is the Museum of New Mexico. One of the buildings is the Governor's Palace, built about 1610 and an impressive exhibit in itself. The other building is the Art Museum, just across the street from the Palace. Both are on the plaza in the heart of the city. In the Palace there are important exhibits of Pueblo archeological—that is, prehistoric—material, a large collection of early Spanish and Mexican crafts and art, and a large library. There is also a recently opened wing devoted to ethnological, or historic Indian collections from the Southwest. The Art Museum is primarily concerned with contemporary white and Indian painting and sculpture. A great series of archives,

important for the historian, is also in the Museum of New Mexico.

A mile or so out of town is the Laboratory of Anthropology. In its fine modern building are to be seen the most important collections in the world of three types of Indian art, Navaho and Pueblo weaving, Navaho and Pueblo silverwork, and Pueblo pottery of the modern period. In addition there is much prehistoric material. The three collections mentioned above should not be missed by interested students. The silver and weaving collections are not all on view all of the time, but can be examined on request.

The third important Santa Fe collection is that of the Museum of Navajo Ceremonial Art, just a few hundred yards from the Laboratory of Anthropology. In it are to be seen superb reproductions of the great sand paintings created by the Navaho for use in their complex religious ceremonies. Nothing like this collection can be seen anywhere else.

In Albuquerque there is a small collection in the University of New Mexico Museum; and also the fine displays of Indian crafts in the Indian Building of the Fred Harvey Company, located near the Santa Fe Railroad station. This railroad also has a notable exhibit of Navaho sand-paintings in its hotel at Gallup, New Mexico.

In Flagstaff, Arizona, is the Museum

THE SOUTHWEST



of Northern Arizona. This is primarily a research institution, but it does have an excellent series of displays devoted to the Indians, geology and natural history of Northern Arizona. Students who are especially interested in the Hopi Indians should not fail to visit the museum since it has done more work with the tribe in recent years than any other institution.

In southern Arizona there are three important collections. One is in Phoenix in the building of the Heard Museum. Though small, this collection is very high in quality and well worth a visit. In Tucson is the Arizona State Museum located on the campus of the University. Its most notable single exhibit is made up of elaborately woven or painted pieces of prehistoric Pueblo cotton cloth. The Pueblos were weaving long before the Navahos and in ancient times used many complex techniques now entirely lost. Near Globe is Gila Pueblo, a private research museum concerned with the former Indian civilizations of the region. It has extensive collections of prehistoric pottery, cloth and so on, and is the most important center for study of the Hohokam, the ancient people of southern Arizona.

Just on the edge of Phoenix is the Pueblo Grande Laboratory, a municipal institution which is primarily an old village ruin which has been partially excavated so that visitors can observe

the various steps in the course of archaeological research. There is a small museum close by the ruin.

Scattered throughout the Southwest are many National Parks and National Monuments, nearly all of which have museums. Mesa Verde in Colorado, Aztec in northwestern New Mexico, Grand Canyon and Casa Grande in Arizona are perhaps the most important. The National Park Service should be consulted for more detailed information.

Though on the edge of the Southwest Denver is usually passed through by travelers bound for Arizona and New Mexico so that its important Indian collections may well be noted here. Most important for the study of Indian and New Mexican arts and crafts is the Denver Art Museum. Since 1925 this museum has had a department of Indian Art and very extensive collections have been accumulated from the work of Indians north of Mexico in the historic period. The museum is in two buildings, Chappell House, at 1300 Logan Street near the State Capitol, and the City and County Building on the Civic Center. The public exhibits of Indian and New Mexican art are in the City and County Building. The office and storerooms are in Chappell House. The important library of books on Indians is there also and can be visited at any time.

Just across the street from the State

Capitol is the Colorado State Museum which has extensive collections from Mesa Verde and other prehistoric sites as well as considerable more recent material. This museum is best known for its superb models of Indian life. These models can hardly be equalled elsewhere. The very large model of Denver in 1864 is also worth a long trip to see. The Colorado Museum of Natural History in City Park has some very ancient stone work of the Yuma, Folsom and related types.

The Taylor Museum in the Fine Arts Center in Colorado Springs contains the best collections of New Mexican religious art, the well known santos and bultos, in the West and perhaps anywhere. The number of pieces is very large and a policy of research into the subject has produced a growing body of information about age, various styles, the technic of manufacture and so on.

The Museum of the University of Colorado at Boulder has excellent and well displayed Indian exhibits, and additional objects can be seen in the Colorado College Museum in Colorado Springs and at the Department of Anthropology of the University of Denver.

Visitors to the Southwest who want to do more than just look can find various publications dealing with Indian and Mexican art and at least one summer course of a few weeks about Indian art. The Denver Art Museum publishes the Indian Leaflet series of which a good many issues are devoted to the Southwest; and also the Indian Design series, large plates each showing one Indian design, with some explanatory text. Both of these series are cheap and always available. The Laboratory of Anthropology has a series of booklets on Navaho blanket types, and a number of larger books on Pueblo pottery. The ethnobotanical series of the University of New Mexico is of interest to people who want to know how the Indian adapted himself to his environment.

The lecture course referred to above is given by Kenneth Chapman, the acting director of the Laboratory of Anthropology and the first authority in the country on Pueblo pottery design. Further information may be obtained by writing the Laboratory.

Examples of Indian workmanship can be purchased at many places in the Southwest. Each Saturday the Indians bring their products in to Santa Fe and display them on the porch of the Governor's Palace. In Albuquerque is the government sponsored Pueblo Indian market where an especially high grade of Indian things may be seen, all made within a year or two. Antiques can be found in many excellent stores.



An Indian Pueblo City at Taos, New Mexico.

COURTESY SANTA FE RV.

THE ARTS OF THE PUEBLOS

The pueblos, taken as a whole are probably the most populous and flourishing centers of Indian life today. Though tribal life and customs have to some extent been influenced by modern ways and materials, a visit to a pueblo village is about as near as any one of us can come to personal contact with that basic American concept "western Indian." Taos pueblo has, somehow or other, formed our idea of what a pueblo is like, namely that it has a towering many-storied apartment house construction, to the levels of which the Indians get up and down by tottery-looking ladders. Oddly enough, Taos happens to be the only pueblo which is built high, and it has five levels. Most of them consist of a cluster of one or two-story separate houses built around a large, open courtyard. All, however, are made of adobe, with reinforcing wood beams and all have the kiva, a separate building with a special kind of construction, which is the communal meeting place of the men. The out-of-door adobe ovens, together with the water pool, constitute the communal meeting places of the women. Men and women alike till the soil and prac-

tice one or more of the crafts of pottery, weaving, basketry and metalwork, emphasis varying on the different crafts in different pueblos.

The folk arts of these people were well-established when the Spaniards came, and under their influence they reached a highly developed form of the best nineteenth century work, familiar to us through museum collections throughout the country. Some of these crafts are among the great contributions to the American arts. The pottery of Marie Martinez has won awards, not only in this country, but abroad. The charming terra cotta animals of Santa Clara, the figured ware of Acoma, Hopi textiles, and Zuni stone inlays are finding their way all over the country and are prized for their intrinsic worth of fine design and workmanship.

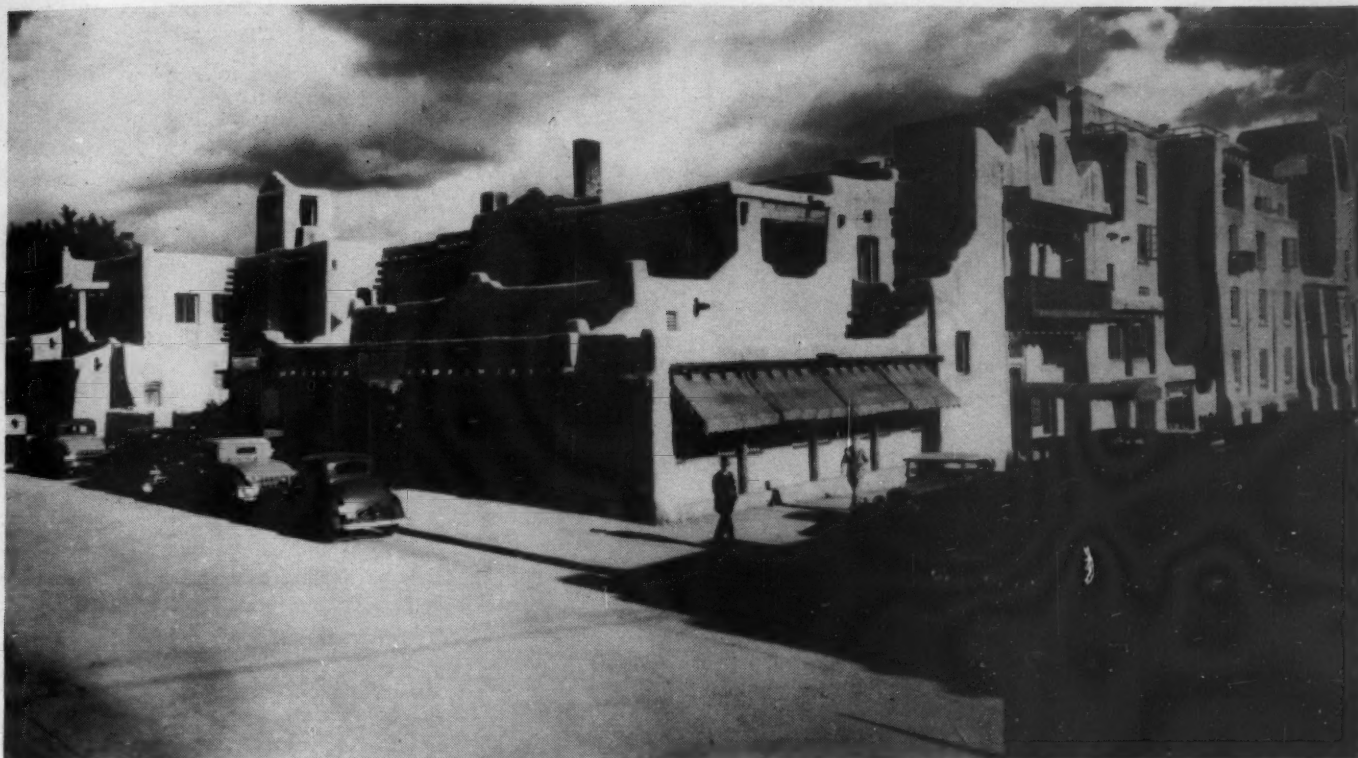
Pottery, the oldest indigenous American art bespeaks of a oneness with Nature, of an understanding of natural laws, of the joy of self expression and well being, and of a deep reverence toward a divinity who was ever present in their thoughts. Indian art is proof that great art is born out of great undertaking of life. In his use of the geometric principle of natural laws, the

artist learns how to give a lifeless space real meaning in terms of existing life. Every phase of his simple life gives eloquent testimony of his exquisite sense of the beautiful.

Indians from mountain villages around the quaint city of Santa Fe offer Indian handicrafts for sale.



COURTESY SANTA FE RV.



COURTESY SANTA FE RY.

La Fonda, a modern inn at Santa Fe

ENVIRONS OF SANTA FE

Santa Fe is the center of a richly varied modern life as well as owning a most interesting past. Founded by the Spaniards in 1609 as the Royal City of the Holy Faith of St. Francis, it was placed in one of the most populous of the Indian areas to serve as a Christianizing influence. The Spanish talent for colonization was here well-directed for they seem to have found it possible to plant the seeds of their own culture beside those of the Indian without having to kill off quite so many of the latter as did the colonizers of the eastern seaboard. The colonial civilization which thrived in Santa Fe developed a highly functional architecture, a native primitive sculpture of great plastic beauty, and a fine tradition of native folk-arts. These included a richly decorative painting, and exquisitely-wrought textiles, metal work and furniture. It is a potent criticism of public education that the average citizen east of the Mississippi knows next to nothing about this earliest and perhaps most varied American colonial culture. Unfortunately, our still-culturally-illiterate people localizes "colonial" along the eastern seaboard.

Today, Santa Fe is full of evidence of this vivid past. The old Governor's

Palace, built between 1609 and 1612, which housed the governors of Spain, Mexico and the United States for three hundred years, now holds one of the most beautiful art collections in the country. The Museum of New Mexico has installed here its extensive collections of Spanish-Colonial, Indian and early American arts, and the American School of Research works here in these fields. Then, too, nearly every plaza in the town has its fine old church or mission some dating as early as the 17th and 18th centuries. Willa Cather's fine novel, "Death Comes For the Archbishop" is laid in Santa Fe.

On a hill near the town, is the fine building of the Laboratory of Anthropology, which has in its connections some of the rarest Indian material in the country. Under the direction of Dr. Kenneth Chapman extensive research is carried out. The Laboratory has a summer practice course for teachers who wish to learn some of the anthropological technics.

The Cliff Dwellings of Puye and Frijoles which have been recently excavated are within reach. To the northwest are the inhabited pueblos of San Ildefonso, best-known for the famous

potter Marie Martinez and Santa Clara also known for its fine black polished pottery. Other Indian pueblos near Santa Fe are Tesuque, Nambe, San Juan, Cochiti and Picuris. From Cimayo and Cordoba, little Spanish-American towns to the north, come fine striped blankets and charming little wood carvings.

Albuquerque

Named for the thirty-fourth viceroy of Spain, and founded in the opening year of the 18th century, this city has much of historic interest. It is a beautiful town with a fine old plaza, one ornament of which is the old mission church of San Felipe de Neri, built in 1735. In Albuquerque, too, is the University of New Mexico with its excellent courses in Anthropology, Spanish Culture and Arts and Crafts. The Native Market, under the leadership of the Indian Affairs Board, has been encouraging the Indians to design in the modern spirit instead of duplicating the stereotyped commercialized things which they have been making for the tourist trade. Their new rugs are plain, without geometric pattern and made of natural woods, and their new silver has some of the simplicity of the best modern things.

SANTOS AND BULTOS IN NEW MEXICO

By MITCHELL A. WILDER
Fine Arts Center
Colorado Springs, Colorado

COLONIAL ART IN NEW MEXICO

● One of the lesser known, and certainly the least appreciated, of the native art forms of the United States, is the religious art of the Spanish colonists of New Mexico, now known under their correct appellation as Spanish Americans. Living as frontiersmen along the northernmost reaches of Spain's New World empire, these peasant colonists found themselves isolated both geographically and spiritually in the mountains and desert bordering the Rio Grande. As staunch Catholics their local church became the focus of their spiritual and intellectual lives, and it is not surprising to find that their poverty and isolation led them into the development of their own artistic creations.

The santos, or church statues and paintings, are associated with every adobe church and house in New Mexico. In the earlier years the task of supplying religious furnishings was carried out by local craftsmen under the surveillance of the padre. However, the art served a greater purpose than mere decoration of church and home. In it the toil worn peon found a means of expressing his own deep faith in his God. This faith was inevitably colored by the conditions of his life, and religious art in New Mexico during the 18th and 19th centuries reflects the simple, stark yet intensely powerful feeling of a life in which religion was the only secure factor.

Santos were the result of their environment in other ways. The straight rigid simplicity of the statues was the peasants solution to the difficulties of materials and tools. All the figures were hewn from rough sticks of cottonwood or pine, painted with native vegetable and mineral pigments, and here or there decorated with a bit of cloth or metal, if such was available.

The elements of the craft follow a simple pattern. All features were stylized, though some able craftsmen succeeded in surpassing their fellows in delineating the human form. Stark, staring realism was highly desirable, but difficult to achieve. Hair was often glued to the head to achieve this end. The love of Spanish baroque was brought out in the strong angular figures of Christ on the Cross.

Religious art as conceived by the Spanish Americans was not intellectual, but highly emotional. That it no longer survives is mute evidence of its close relationship to the social and economic factors effecting the lives of the people.



San Rafael, a church statue now in the Taylor Museum, Colorado Springs



THE LABORATORY OF ANTHROPOLOGY AT SANTA FE

By **KENNETH M. CHAPMAN**

● Unique in name and purpose is this institution in Santa Fe, New Mexico. The Laboratory of Anthropology! Yes, to artists, the name is a formidable one, but with the assurance that it means nothing more sinister than a "Workshop for the study of Man" even artists learn to forgive it and to seek enjoyment in what it holds for them. True, the Laboratory does delve in all sorts of problems in tracing the story of Man in the Southwest, from earliest prehistoric times to those of today, but of all its studies the Indian arts have been uppermost in its program of the past ten years, and are increasing in importance.

The Laboratory is a privately con-

ducted institution maintaining a charming museum free to the public, and engaged in collecting, studying and publishing on the arts and crafts of the Southwestern Indian tribes. Its thousands of specimens of basketry, pottery, blankets, silver, and other crafts are available to all who find enjoyment in them, and especially to the artists, writers, lecturers and students, who can help in spreading the knowledge of Indian arts throughout our country.

This includes the Indians themselves, for from the day the Laboratory opened its doors it has been dedicated largely to their use. Classes from the Government Indian Schools come in bus-loads to study their own tribal designs, and

adult craft workers are brought in from Pueblo villages and reservations at a distance to learn anew the arts of their own people, that would be lost to them but for the activity of the Laboratory in preserving them for generations to come.

The Laboratory also conducts a summer school of Indian art, attended by art students and art teachers from coast to coast, who vary their work indoors with weekly field trips to familiarize themselves with the Indian life about them. In these and in many other ways our own people are led to find values deeply rooted in Indian life, of great significance in the development of a truly American art.

INTER-TRIBAL INDIAN CEREMONIAL AT GALLUP

● Since 1922 an annual Inter-Tribal Indian Ceremonial has been held at Gallup, New Mexico, for three days during the middle of August. The purpose of this ceremonial is to bring the many Indian Pueblos, the Navahos, and the Plains Indians into closer contact and witness authentic Indian ceremonial dances and view the Indians most outstanding crafts work.

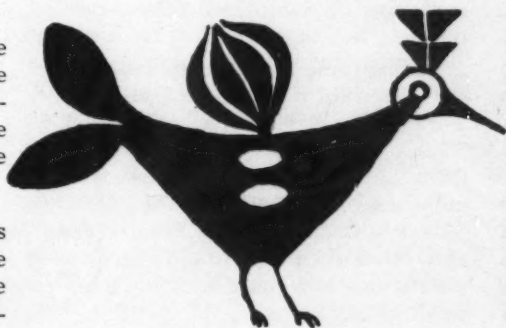
This unique celebration which is one of the most colorful celebrations in the world is primarily for the encouragement of Indian arts and crafts and the education of whites to the culture of the peoples.

Gallup, the Navaho capital, presents during this ceremonial dances by the Indians which could not be seen by the average traveler spending months visit-

ing the reservations. Authentic costumes and music for the dances produced on primitive instruments add greatly to the color and effectiveness. In the exhibition hall is displayed the best examples of all modern Indian arts and crafts and the visitor has an oppor-

tunity of collecting the finest products designed and made by the Indian.

In the past Gallup was one of the important trading centers of the southwest. Its old Pony Express building is still standing today. Now, too, it is an important trading center for the Navaho reservation to the north and the Zuni to the south, as well as to other tribes of the region. But greatest in importance to the Indian is the annual festival, the Inter-Tribal Ceremonial held in Gallup every year during the late summer. The impulse back of this goes below the economic level of trade to the more basic religious and social ones. Through this exchange of dance, music and religious ceremonial have come the understandings of peaceful relations for which the tribes of this region are known.



UTAH ART CENTER

The State's First Central Art Gallery Brought Art to the People

By DONALD GOODALL
Director, Utah State Art Center

● Out in the far western state of Utah, art, translated into that vast generality known as culture, has been until lately the exclusive prerogative of the woman's club.

Naturally enough it has shrunk into something pretty to hang on the parlor wall, something to match flowered drapes, and something, of course, which must sink unobtrusively into a larger pattern. Design and form have meant nothing and consequently beauty has penetrated only skin deep into the daily living of the populace. Houses are substantial, neat, and ordinary. The furnishings within them, except for kitchen and bathroom where efficiency has demanded change, resemble nothing as much as a page from a mail-order catalog. It goes without saying there have been notable exceptions.

But change is on its way, brought about by a mausoleum-to-marketplace movement in the art of the state, and sponsored by the Utah State Institute of Fine Arts and the Federal Art Program, WPA. Curiously, Utah was the first state in the Union to offer some subsidy for art. Back in 1899, the legislature enacted a law creating the institute and providing for a biennial appropriation, so small, however, that the best that could be done was the purchase of a painting each year. Three years ago the institute and the Federal Art Program combined efforts to found Utah's first central art gallery—the Utah Art Center at 59 South State Street, in the heart of Salt Lake City's business district, and its influence has been dynamic.

Twenty-five thousand more people visited the Center during its first nineteen months of operation than saw the major football and basketball games in the area. A total of 327,000 have been through the galleries in three years. This is more than twice the population of the capital city.

Cognizant of the adage hope-lies-with-the-youth, the Utah Art Center staff, directed by Donald B. Goodall, an artist under 30 who has had training on the West Coast, Chicago, and New

York, has "played favorites" with the younger generation, while not forgetting the significant response from their elders.

In addition to its exhibition program, which brings two or more traveling shows, along with a display of strictly local work, every three weeks, the Center sponsors lectures, gallery tours, and a school of art. Free classes in sculpture, metal crafts, design and color, art appreciation, painting, both for beginners and advanced students, in oil and water color, life drawing, textile design, furniture making, wood carving comprise the curricula for adults. For children there are classes in painting, design and crafts, modeling, drawing, wood carving, marionette and puppet making, and children's theater. Cumulative attendance to the classes in the three-year period has been 111,700.

The Art Center is situated within a half block of one of Salt Lake City's pocket slums. Urchins from the district, looking for a change of scene from their street habitat, invaded the galleries, brought their inexplicable games to the corridors and did their share of mischief, much to the exasperation of a kindly old Dutchman who, for a large part of each day, is the attendant.

One day they became absorbed in the work of a wood sculptor, an ex-auto mechanic big enough to inspire their respect. He took an interest in their interest and explained his wood carving of a ram's head. Then he let them take his tools, a block of wood and experiment. The chips fell easily under the sharp chisel and the block began to take form. Now several of them are earnest workers in a class in wood carving. Others have discovered the class in puppet-making and have enrolled there.

During some terms in the past, mothers with Saturday shopping and housework to do have been encouraged to "check their children" in an Art Center Class and, needless to say, the enrollment has been large. The children dabble with finger paints, colored chalk, and other mediums, under competent instructors, and come back for more on week days.

Education has long been given emphasis in the exhibition program. One of the frequent remarks overheard by gallery attendants is, "I don't know a thing about painting, but I know what I like." Many of the novices are guided in their likes and dislikes entirely by subject matter. Most of them are hostile toward distortion. In some there are subtle stirrings of pleasure, but no interpretation for them.

The Center's answer to this challenge was a unique exhibit, "What Do You See in a Picture," designed by Henry N. Rasmusen. This painter analyzed with a series of sketches the essentials of some of the well-known works of Kuniyoshi, Glackens, Franz Marc, George Grosz and others, using one sketch to show rhythm, one for line, one for palette used, one for space relationship, for texture, mass and other design elements.

The show which has drawn the largest attendance, 16,500, was an exhibit of children's art from schools of Utah. This was sponsored in conjunction with the Utah Education Association.

From May 12 to June 2, Center galleries will house a show of similar nature being compiled by Miss Maud R. Hardman, supervisor of art for the Salt Lake City schools. Its theme will be art as it satisfies the needs of children in school and community living. One section will be occupied with art used for school entertainments, another will show the correlation between art and other subjects taught in the elementary grades. The feeling of patriotism, aroused in American schools right now, probably will dominate the section to be called art as a medium of expression.

Because of its pioneering, the Utah Art Center has brought to the consciousness of many Utahns that art is not something remote, to be collected and stored away in some cavernous place. Art is a part of daily living. It is the sleek airplane that whirrs in the sky, the electric refrigerator, the new house dazzling with many windows, the colors in the living room, the flowers in the garden, and the circus rider on the wall.

WYOMING ARTISTS AND ART CENTERS

By J. B. SMITH
Head of Art Dept.
Univ. of Wyoming

● Recently the Rock Springs, Wyoming, Art Association sponsored a national showing of contemporary artists with a view of buying some pictures for their high school art collection. During the exhibition three professors from an out-of-state university were stopping over in the town for car repairs and asked the garageman what they could do to kill time, what there was to see in the neighborhood. He suggested that they go and see the art show at the high school. They stayed the full time at the exhibition and told the attendant it was the best two hours they had spent in a long time.

The point is that when the butcher, the baker, and the garageman know about an art show in town there must be widespread and genuine interest. Such a general interest among the people of a community is of fundamental importance if art instruction in the public schools is to escape the limitations set by esoteric tendencies.

The most significant thing in Wyoming art is the system of art galleries established seven years ago through the cooperation of the University of Wyoming, the Works Progress Administration, and several local communities. At each of these art centers exhibitions are hung continually, art clubs exist for the discussion of art, and in many cases, workshop activities are carried on.

These galleries are located in Laramie, Torrington, Newcastle, Sheridan, Casper, Riverton, Lander, Rawlins, Rock Springs, and Evanston. Two or three other communities are considering the establishment of galleries. This circuit of galleries shows evidence of community interest inasmuch as they have to contribute \$100 each year for freight and incidental expenses, and they are housed in public schools, libraries, city halls, and postoffices. In

many places, the yearly attendance, is much larger than the population of the town.

The local school system, American Legion, service clubs, women's clubs, and municipal governments cooperate both in paying expenses and utilizing the exhibit while in town. As an educational force this gallery system has proved in numerous ways its value. The mere showing of pictures where adults and children can freely see and study them seems to encourage people to inform themselves in art. Children in the schools accept the exhibitions as a regular part of their school activities; thereby coming to see that art is a normal activity, and not something unusual to engage in on Sunday.

School boards in several communities are substantial contributors to the project. As superintendents say, "It is the cheapest educational activity we have," "It is a good investment of \$25 to secure a new art exhibition every three weeks," and "Our children look forward to each new exhibit."

The average monthly attendance for 1940 was 732 persons to each gallery, amounting to a yearly total of 68,526 visits for the eight galleries. In many places the yearly total attendance is much larger than the population of the town. What metropolitan art museum can boast of such popular appeal?

The supervisor also reports that children actually enjoy the pictures for what they are, not for what they wish the picture to be. Too often adults have pre-conceived notions in art and select only those pictures that satisfy these already fixed ideas. In contrast, the children say, "let the pictures talk," and react more freshly to the meanings that are expressed graphically. If this attitude of mind prevails—as children grow older it is likely that they will

become intelligent art patrons and participants.

The children do not realize it—some parents do—but they are taking part in a social change, a literal upheaval for the artists. During the depression artists found the system of private patronage breaking down. They turned to the social group for another type of support, and although a stigma of relief was often present, they met the challenge and produced vital art.

The social group in turn is actually having an opportunity to see the work it sponsors. The shackle of painting to please a prospective buyer has been broken. Artists, for a living wage, are painting according to their own sensitivity—a commonplace procedure in earlier art periods. Their pictures are not buried in museum vaults and expensive private collections, but the public may come and look at them in galleries all over the nation, including the pioneering state circuit in Wyoming.

Wyoming Artists

Three Wyoming artists have achieved national recognition during the past year.

Vincent Campanella was awarded the purchase prize in water color for the San Francisco Museum annual exhibition; was awarded first honorable mention at the Denver Annual, and during the year had entries in major shows in New York, Philadelphia, St. Louis, Chicago, and San Diego. His picture, "Wyoming Landscape," was reproduced in ART NEWS.

Vina Cames, a student of Boardman Robinson, had a picture reproduced in MAGAZINE OF ART and was represented in the Artists West of the Mississippi show.

Evelyn C. Hill's "Sheep Ranch: Wyoming," is touring 19 cities of Latin America in an "International Exhibition."

Summer Painting in Wyoming

For several years artists have been coming to Wyoming's mountains to paint.

Ogden M. Pleissner has painted the ranches, rugged mountain scenery, harvesting scenes, deserted mining towns, in the region of DuBois.

Grigware holds summer painting classes at Cody.

Rufus Bastian paints on Casper Mountain.

Orman Pratt paints the dude ranch country near Sheridan.

ART FOR VICTORY

By **ROBERT IGLEHART**
and **VERNON CLARK**

VVV

WHERE DO ART EDUCATORS FIT INTO THE WAR EFFORT? The offensive against the Axis powers must be waged at home as well as on the battlefronts, and we are all being drawn increasingly into civilian work for victory. The art teacher has the same obligation here as every other citizen, but added to this is his obligation to serve in a special way within the field of his profession.

Undoubtedly there are few teachers who have not been concerned with the new problems which confront us. But these problems are not of the sort which can be dealt with as individuals: we must take the same kind of collective action necessary to business, labor, and to other professions. Our success in adapting our work to the many demands that are being made upon us will determine the place which art and the art teacher will hold in the schools. Never before have we had a better opportunity to prove that our program is not an educational "frill," but a real and important contribution to life in a democracy.

On this page each month we will attempt to bring together the increasing amount of material which will help us to make our work as art teachers and our school art program contribute the greatest possible service to a nation fighting for its life.

VVV

ORGANIZATIONS OF ART TEACHERS. By the time this goes to press the Eastern Arts Association, organization of art educators of the eastern United States, will have held its annual conference in New York City. The call to the conference would seem to set the pace for groups of art teachers anxious to do their full share in "serving the nation and its youth" by its promise to give the E. A. A. membership alert leadership, in tune with the times and today's headlines. "Art education is already on the firing line," the call reads in part. "The Eastern Arts Association fully recognizes this fact. The next few months may offer the last opportunity to revise your point of view, your objectives. It is known that alert art educators have already put new programs into action. They are meeting the situation."

This column looks forward to covering the conference in a future issue. Meanwhile, the program and the arrangements for the panels bode well. Leslie Cheek, Director of the Baltimore Museum and well known for his original and democratic solution of some knotty museum problems is scheduled to lead the discussion on his own subject; Mervin Jules, a

young artist who has long devoted himself to the frank treatment of social themes will also serve. Most interesting is the fact that nearly every panel will devote its discussion to the problem of art education and the present national emergency—primarily in terms of service.

Every organization of artists and art educators throughout the country can profit by following this excellent lead. Bring these questions up in your own organization. Have your organization contact and work with other groups with similar objectives. However valuable individual contributions may be, our greatest effectiveness as art educators and American citizens can arise only from united effort.

VVV

AMERICA IS GOING TO SCHOOL in one of the greatest educational programs in history: we are learning how to fight a war and how to defend our democracy. The national and local agencies and organizations engaged in this campaign would make a list of staggering length. How does art fit into this enormous "curriculum for victory"?

As this program develops we must see that we contribute our special abilities in the same way that we contribute in the schools. Perhaps the first problem is the proper presentation of the tremendous amount of information being sent out by civilian defense offices, war relief organizations, and consumer groups and authorities. On bulletin boards, in pamphlets, in shop windows we are being told how to help and what to do. We can help make this campaign more effective—this is a job we are better fitted to do than anyone else in the community. The clearer and more graphically this vital material is presented the sooner the American people will be rallied for the great tasks ahead. The example of Britain is proof enough that art is an essential to effective publicity; in our own school or locality let us apply what they have learned.

Not only can the art teacher give valuable advice and direction here, but it will often be possible for the arts program to cooperate with small local groups who lack facilities or training for good publicity work.

Many more people will study posters or read pamphlets than will visit our museums, and we can spread an understanding and appreciation of art by making it serve a great purpose. Art has never suffered by such a service. We have a big part to play in educating the nation for victory.

VVV

WHAT ABOUT THE CAMPS? A good many teachers have been wondering if there is a place for art work in the training camps. The question was emphatically answered in a recent showing at New York's Modern Museum of sketches, paintings and photographs made by soldiers at Camp Custer, Michigan. The exhibition, already seen in several mid-western cities, is the result of a recreational project asked for by the soldiers themselves. Mr. Sidney Seeley of the Michigan Arts and Crafts Project organized the activity under the direction of Major Cooper, the post morale officer. Not only were classes conducted at the camp, but the men were encouraged to carry their sketch books and cameras on maneuvers. Titles of some of the exhibits indicate how accurately and honestly the soldier artists have seen their life: "The Tent City," "Walkie Talkie" (a field telephone), "Blisters," and "Chigger Bites." Not only is the quality and extent of the work from Camp Custer encouraging, but artists and teachers will be interested to hear that Major General Cummings, Commander of the Sixth Corps area, endorses the idea enthusiastically as a valuable camp activity. Monroe Wheeler, of the Museum, has pointed out three important reasons why art has a place in the camps:

"It strengthens camp morale, because soldiers like to have their own artists and photographers record their work. Their daily routine assumes greater interest and importance for them when it becomes the subject of pictures and photographs."

"As a report to civilians it shows army life as the soldier himself sees it and brings graphically to the attention of the public the magnificent spirit of our fighters."

Finally, says Mr. Wheeler, "Soldier art constitutes permanent, accurate, and characteristic records for army archives."

Is there a camp near your city or town? Those in charge of morale and recreational work would certainly welcome assistance from those equipped to carry on art or craft activities. This is a first-class opportunity for us to do our part, and, incidentally, to reach many who have never before had a chance at a pencil or brush.

VVV

WAR POSTERS FROM THE ALLIED NATIONS. Teachers often hear that the introduction of such problems as war posters into the art class is bound to lower the quality of work. To ban such material from the classroom is to ignore a vital area of student interest, but aside from this, anyone who has seen a typical group of current war posters will immediately detect the fallacy of this position.

Teachers College (New York) students recently arranged such an exhibition of posters related to the emergency, thus creating an opportunity for a thoughtful review of what has been done in this field since the outbreak of the war. Material shown came from Canada, China, Great Britain, the United States and the Soviet Union—each group had so distinct a character of its own that there is no pressure for deciding which is "best" in the usual sense of the team. Instead, one may seek immediately the outstanding contribution of each country represented.

The United States clearly excels in technical finish and dignity of appeal but can learn from the "all-out" character of the British group which has omitted no aspect of the war effort that can be brought forward by means of the poster. On the other hand, the Soviet Union has set the pace for the use of humor and satire as a weapon against Fascist aggression; the self confident laughter of millions rivals in power the heaviest artillery on the Eastern Front.

Such an exhibition can be assembled by the art department of almost any school wherever located. Moreover, teachers will know that they can do this with the assurance that they will raise, not lower, the appreciation and abilities of their students. Such an exhibition as outlined above not only helps train the student in a valuable branch of present day art, but brings him into vital contact with the diverse cultures of the peoples united to defeat Fascism.

VVV

WHAT ARE YOU DOING? We need your assistance in preparing this column. Its effectiveness must be largely built out of the contributions of its readers. Vital information as to how art teachers are meeting the demands of the war effort can come only from you. Has your professional organization taken action? Have you made any revisions in the curriculum to meet the new needs? Have you put your special training at the disposal of the various defense organizations in your community?

Send us your experiences, your ideas, your comments on what you read here. Your own contribution can grow immeasurably if it is made available to your colleagues throughout the country. Please address us at Department of Fine Arts, Teachers College, Columbia University, New York City.

N · E · A · ART NEWS

● The Art Department of the N. E. A. will hold its meetings on the afternoons of Monday, Tuesday and Wednesday, June 29, 30 and July 1. Topics for discussion will include, "Art programs and Activities for War Time," "Defense of Our Cultural Heritage," "New Teaching Materials in the Arts for Classroom Use," and "The Arts of Our Latin American Neighbors." Speakers will include such outstanding artists, writers and educators as **Boardman Robinson**, mural painter and illustrator, Director of the school at the Colorado Springs Fine Art Center; **Oliver LaFarge**, novelist and Pulitzer prize winner; **Wenden Mathews**, collector of Latin-American arts; **Eric Douglas**, Director of the Denver Art Museum and famous for the exceptional Indian exhibitions at the San Francisco World's Fair, and the Museum of Modern Art; **Dean Peik**, and **Ruth Raymond** of the University of Minnesota; **Lester Dix** and **Marion Quinn** of the Lincoln School of Teachers College and others of equal distinction.

ART TOURS OF COLORADO AND THE SOUTHWEST— FOLLOWING THE PROGRAM

● For those who make the long trip to Colorado, and who, with summer vacation ahead of them, may perhaps wish to visit art centers and places of interest in the region, the Committee is sponsoring several ART TOURS to be managed by the Travel Service Bureau of Denver. Transportation will be largely by air-conditioned trains and some busses. Talks are being arranged for the important places and stop-overs and hours will be kept as flexible as possible.

SHORT TOURS—First day at the Fine Arts Center, Colorado Springs, for a fine program and an evening concert. Next day, by way of the Pike's Peak highway to the old mining towns of Leadville and Central City, staying over night at the famous Teller House, relic of mining days. Third day, a long drive through the grandest of the mountain scenery and back to Denver.

SANTA FE TOUR—First day at Colorado Springs for the program and concert. Overnight by train to Lamy and bus to Santa Fe. Visits to Governor's Palace and museums, lectures. Third day, tour of the city; old churches, artists' colony, native market, and Laboratory of Anthropology. Fourth day, on to Taos and the Taos Indian pueblo. Other points of interest in Taos, the Vocational School, art galleries and shops. Fifth day, back to Santa Fe, return to Denver or take other tour to Mesa Verde.

MESA VERDE TOUR—Bus to Albuquerque, visit the University or the Native Market. Train to Gallup overnight. Next day, trips to Zuni Pueblo, the largest in New Mexico, then on to El Morro National Monument, with its inscriptions dating back to 1605. Next day on to Durango by way of Shiprock and the Four Corners Section with its exceptional scenery. On to Spruce Tree Lodge in Mesa Verde National Park overnight. Visit the ruins next day, optional tours or independent exploration. The Park Staff around evening camp fire tell the history and folk lore of the place. These ruins, built at the time of the crusades are among the most interesting spots in the country. Next day, to Ouray by the scenic "Million Dollar Highway." Exceptional scenery, hiking and swimming. Overnight in Ouray. Next day, on to Glenwood Springs to end the tour with two days at this famous mineral springs resort. Back to Denver—or elsewhere—through more fine scenery. These arrangements will depend entirely upon transportation facilities available at the time. For information write the Travel Service Bureau, Denver Dry Goods Building, Denver, Colo.

VITAMIN A(rt)

SUGGESTIONS FOR ELEMENTARY TEACHERS

• For An Enriched Curriculum

SOMETHING FOR NOTHING

● Teachers do not need to be told that in these days of soaring prices and restricted budgets everyone must make the most of what she has. In times of stress education not only needs to continue meeting its problems but to come to even closer grips with the realities of life in a war disturbed world. Abstract ideas must be dramatized in a clarified specific manner to compete with the exciting everyday events from the battlegrounds of the military and home fronts. For stimulating teaching there is more need than ever for fresh, vital illustrative material. Very few teachers have tapped the potential sources of interesting instructional material which is available in this country merely for the asking. For the sake of convenience the main sources may be classified as follows:

1. Government agencies and bureaus, National and State.
2. Semi-commercial: chambers of commerce, state publicity bureaus, railroad and steamship lines, etc.
3. Commercial concerns engaged in the manufacture and sale of a wide variety of products and service.

Our Federal Government is one of the best sources of information and assistance the world has ever known. A request for information on a specific topic will usually bring a large amount of valuable material which could be obtained from no other source. Frequently this is free, but sometimes a small sum is charged to cover the cost of printing. As our government is a public service enterprise devoted to the welfare of its citizens, we can depend on accuracy and lack of bias in its reports. Requests should be specific. The more thoroughly you describe your problems and requirements the better your chances are of getting exactly what you want. Vague questions are likely to receive very general answers. The important government bureaus and agencies have information divisions to which you should write directly for material on topics related to them. A few of these agencies are listed below. Others are listed in the World Almanac.

The U. S. Government Printing Office, Washington, D. C., will send free of charge price lists of their publications on any topic which interests you.

Civilian Conservation Corps, 13th Street and Pennsylvania Avenue, N.W.

Commission of Fine Arts, 18th and C Streets, N.W.

Department of Agriculture, Jefferson Drive between 12th and 14th Street, S.W.

Department of Commerce, 14th Street and Constitution Avenue, N.W.

Department of the Interior, 19th and C Street, N.W.

Department of Labor, 14th Street and Constitution Avenue, N.W.

Department of the Navy, 18th Street and Constitution Avenue, N.W.

Department of State, 17th Street and Pennsylvania Avenue, N.W.

Department of the Treasury, 15th Street and Pennsylvania Avenue, N.W.

Federal Works Agency, 18th and F Streets, N.W.

Library of Congress, 1st Street between East Capitol and B Streets, S.E.

National Resources Planning Board, 17th Street and Pennsylvania Avenue, N.W.

National Youth Administration, 2145 C Street, N.W.

Office of Indian Affairs, 19th and C Streets, N.W.

Post Office Department, 12th Street and Pennsylvania Avenue, N.W.

Smithsonian Institution, 10th Street and Independence Avenue, S.W.

Tennessee Valley Authority, 15th and H Streets, N.W.

U. S. Housing Authority, 18th and F Streets, N.W.

War Department, 19th Street and Constitution Avenue, N.W.

State governments particularly through universities and extension services usually have material available on a wide variety of topics.

Materials supplied by commercial concerns create most of the problems which arise out of the use of free instructional materials in the schools. **It is a sound rule that children must not be exploited for commercial adventure during educational experiences.** Most

By CLIFTON GAYNE, JR.
Department of Art Education
University of Minnesota

advertising literature is frankly propaganda to sell some product or some idea. For this reason some schools will not allow its use. This is a short-sighted policy. Insulation from propaganda is not the democratic way of education. Analysis of his material for extravagant claims and comparison with competitive products on the basis of relative merits suggests rich educational experiences which will develop critical thinking in the pupil. This is the best defense against the constant barrage of propaganda to which we are all constantly subjected. Opportunities are unlimited for activities emphasizing evaluation of products in terms of art values and other important criteria.

Need for teaching material might arise in several ways.

1. In connection with a definite problem on which the class is working.
2. Through an investigation of special topics from which to select a problem.
3. To follow individual interests—vocational or personal.

The main uses of most material might be to:

1. Answer questions which have arisen.
2. Provide information on topics being studied.
3. Illustrate ideas discussed in relation to activities.

At the present time it is impossible to know what materials are still available. The list below is suggestive rather than up to the minute and exhaustive. Many of these materials and others are still to be had while some are likely out of print at this date. It is worth a three-cent stamp to inquire of any company handling a product or service in which you are interested, what material, if any, they would be willing to send to you. Make a list from magazines of nationally advertised concerns which seem like good possibilities.

Two sources which list recent free

material are **Booklist**, the publication of the American Library Association and the **Library Journal**. It is assumed that most elementary teachers are interested in material that cuts across narrow subject matter boundaries. Many of the references listed are most appropriate for integrated learning activities.

A filing case to keep your materials in order will be an excellent investment.

Aluminum

"Story of Wearever," and other publications. (Very good material.) The Aluminum Cooking Co., New Kensington, Pennsylvania.

"Steps in the manufacture of 'Miro' teakettles." (16 pictures of the stages of production.) The Aluminum Goods Manufacturing Co., Manitowos, Wisconsin.

Architecture

"Aladdin homes." Aladdin Co., Bay City, Michigan.

"Beautifying the farmstead." U. S. Dept. of Agriculture. (Farmers' Bull. No. 1087.)

"Cabin building." Red River Lumber Co., Minneapolis, Minnesota.

"Color harmony in floors." Maple Flooring Manufacturers Assoc., Stock Exchange Bldg., Chicago, Illinois.

"Flooring, Armstrong's linoleum, linoleum tile, cork tile, asphalt tile." Armstrong Cork Co., Floor Division, Lancaster, Pennsylvania.

"Floors, their finish and care," by M. C. Bell. N. J. State College of Agriculture, Brunswick, New Jersey.

"How to refinish old hardwood floors." Better Homes and Gardens, Des Moines, Iowa.

"How to waterproof basement walls," by F. I. Solar. Better Homes and Gardens, Des Moines, Iowa.

"Linoleum layer's handbook." Armstrong Cork Co., Floor Division, Lancaster, Pennsylvania.

"Floor engineering." Continental Carna-var Corp., Brazil, Indiana.

Art Materials

"How Venus pencils are made," (Shows process of manufacture.) American Lead Pencil Co., 220 Fifth Avenue, New York City.

"Making Dixon's Eldorado." (booklet). Joseph Dixon Crucible Company, Jersey City, New Jersey.

"Lead pencils." (pamphlet.) Eberhard Faber, 37 Greenpoint Avenue, Brooklyn, New York.

"Ink smudges," E. F. Bircsak, I. M. Higgins and Co., 271 9th Street, Brooklyn, New York.

"Use and care of drawing instruments," (with instructive exercises), Eugene Dietzgen, Chicago.

Companies which sell art supplies have a variety of materials for distribution.

Arts and Crafts

"Applied art techniques," Earle F. Opie, American Crayon Co., Sandusky, Ohio.

"Articles for hand decoration," O-P Craft Co., Inc., Sandusky, Ohio.

"Available problems and idea sheets," American Crayon Co., Sandusky, Ohio.

"Block printing," Iowa State College. Extension Services, Ames, Iowa (Home furnishing booklets).

"Camp crafts," Metal Crafts Supply Co., 37 Aborn Street, Providence, Rhode Island.

"Camp outfits for jewelry and art metal work," Metal Crafts Supply Co., 37 Aborn Street, Providence, Rhode Island.

"Colour mixtures for landscape painting," Windsor and Newton, 31 East 17th Street, New York City.

"Craft work leather," Lester Griswold. Colorado Springs, Colorado.

"Linoleum block printing supplies," Favor, Ruhl and Co., 43 W. 23d, New York City.

"Looms for hand-weaving," Shuttle-Craft Guild, Mary M. Atwater, Basin, Montana.

"Materials for basket-making, weaving materials, looms, manual art supplies," J. L. Hammett Co., Kendall Square, Cambridge, Massachusetts.

"Tools, patterns, designs, project material in leather," Lester Griswold, Colorado Springs, Colorado.

"Plate and tray anvils," Metal Craft Supply Co., 37 Aborn Street, Providence, Rhode Island.

"Price list of tools and materials for etching," Windsor and Newton's, New York City.

"Printing with japonaqua," Pelican Works, Gunther Wagner, Inc., 34 East 23rd Street, New York City.

"Process of Japanese wood block printing," China Art Co., 16 West 57th Street, New York City.

"Reed basketry," Iowa State College, Extension Service.

"The Shuttle-Craft Guild of Hand Weavers," Shuttle-Craft Guild, Mary M. Atwater, Basin, Montana.

"Some notes on artist's colors," M. Grumbacher, 160 Fifth Avenue, New York City.

"Waldcraft catalogue and book of instruction," Waldcraft Co., Indianapolis, Indiana.

"Bookcraft," Donald M. Kidd, Gaylord Bros., Inc., Syracuse, New York.

"Dye instruction," O-P Craft Co., Inc., Sandusky, Ohio.

"How to make crepe paper curtains and draperies; for home and school,"

Mary Brooks Pichen, Dennison Mfg. Co., Framingham, Massachusetts.

"Designs worth doing," McKim Studios, Independence, Missouri. (Needlework.)

"Handbook of modeling and pottery craft, a manual of instruction for teaching of clay work in kindergarten and all grades of school," American Art Clay Co., Indianapolis, Indiana.

"Bookcraft," Gaylord Brothers, 155 Gifford Street, Syracuse, New York.

"Story of making a book," Charles Scribner and Sons, Fifth Avenue, New York City.

"Color and color blending for hospitals and schools," (booklet) The Billings-Chapin Co., Cleveland, Ohio.

"Colonial life, arts, and crafts," Curtis Nettler, F. E. Compton and Company, 1000 N. Dearborn Street, Chicago, Illinois.

"Craft Guilds, their history and influence," Fisher body craftsman's guild, Detroit, Michigan.

Automobiles

"Previews of industrial progress in the next century," General Motors Corp., 3044 West Grand Blvd., Detroit, Michigan.

Aeronautics

"Pamphlet Pictures of Planes," Wright Aeronautics Corp., Paterson, New Jersey.

"Building the world's largest airships," Goodyear-Zeppelin Corp., Akron, Ohio, 1932.

"Aviation, Boy Scouts of America," 2 Park Avenue, New York, c1930. (Merit badge ser.)

"Swift winged cruisers of the sky and how the airplane works," F. E. Compton and Co., 1000 N. Dearborn Street, Chicago, 1932.

Bakelite

"Bakelite molded," Bakelite Corp., 635 W. 22nd Street, Chicago, Illinois.

Birds

"Bird pictures in colors, 3x4. These give description of birds, habits, nest, range, etc., on back of pictures. Cost 1 cent in lots of 10 or more. George Brown & Co., Beverly, Massachusetts.

"A manual of bird study," (Series No. 1), William H. Carr, Department of Education, American Museum of Natural History, West New York City.

"Bird pictures in colors," (No. 2, Set A 2x3, Set of 30 ten cents. Many fine pictures, etc.) Church & Dwight, 27 Cedar Street, New York City.

"Birds in relation to agriculture in New York," (Lesson No. 76), College of Agriculture, Cornell University, Ithaca, New York.

"Your bird friends and how to win them," (booklet), Many others. Joseph H. Dodson, Kankakee, Illinois.

"Save the birds," (pamphlets), Dwinell-Wright Co., 311 Summer Avenue, Boston, Massachusetts.

"The new method of bird study," (leaflet), Inland Bird Banding Association, 124 Washington St., Waukegan, Illinois.

"Economic importance of birds and value of protection," by H. R. Mitchell, Chief Clerk Zoological Park, 185th St. and South Boulevard, New York City.

"Audubon pocket bird collection," (Folders, size 4"x8", 10 cents each for: No. 1, Permanent winter resident and winter visitant land birds of Northwestern States (63 birds in colors); No. 2, Permanent residents of Southeastern States (82 birds); No. 3, Early spring migrants of eastern United States (74 birds); No. 4, Common winter birds of Western United States (84 birds). Charts which may be secured: No. 1, Twenty-six common birds; No. 2, Twenty-six common birds; No. 3, Winter birds; No. 4, Twenty-three common birds (migrants). All these charts are lithographed on good paper mounted on cloth, size 27x42—\$2.50 each. Pamphlets which may be secured: No. 3, Propagation of wild waterfowl, 25 cents; No. 4, Bird study in elementary grades, 25 cents; No. 5, Herons of the United States, 50 cents; A primer of bird study, 18 cents. Ask for a list of their publications, all of which are valuable in bird study.) National Association of Audubon Societies, 1974 Broadway, New York City.

"The American Singer series," (4½x6 in colors; description of birds on the back of pictures.) Singer Sewing Machine Co., New York City.

Building Materials

"Balsam-wood, nu-wood; a catalogue of heat insulating." Wood Conversion Co., Cloquet, Minnesota.

"Celotex, cane fibre insulation." Celotex Co., Minneapolis, Minnesota, 1929.

"Cement and concrete, a general reference book," Portland Cement Association, 33 W. Grand Avenue, Chicago.

"Concrete ashlar walls," by Wal-Ward Harding. Portland Cement Association, 33 W. Grand Avenue, Chicago.

"Concrete masonry construction for enduring and fireside structures." Portland Cement Association, 33 W. Grand Avenue, Chicago, 1932.

"Foundation walls and basements of concrete." Portland Cement Association, 33 W. Grand Avenue, Chicago.

"Monolithic concrete buildings." Portland Cement Association, 33 W. Grand Avenue, Chicago.

"Now you can blow year 'round comfort into your home." John Manville, 41st St. and Madison Avenue, N. Y.

"Permanent farm construction." Port-

land Cement Association, 33 W. Grand Avenue, Chicago (1932).

"Story of brick," American Face Brick Association, 205 W. Wacker Drive, Chicago.

Children

"A. B. C." Metropolitan Life Insurance Co., Madison Avenue, New York City.

"The Metropolitan Mother Goose," Metropolitan Life.

Some posters on child health. American Child Health Association, 50 W. 50th Street, New York City.

City Planning

"City Planning," Oregon State Library, Salem, Oregon.

"Productive planning," Pa. Depart. of internal affairs, Bureau of municipal affairs, Division of city planning and municipal engineering, Harrisburg, Pa. 1931.

Electric Equipment and Lighting

"Electric heating units and devices," General Electric Company, Schenectady, New York, 1932 (Gea-1520).

"How to light your home," Edison mazda lamps, General Electric Co., Cleveland, Ohio, (B-4073).

Forests and Forestry

"Think and save our forests," (Bulletin No. 26) College of Agriculture, Cornell University, Ithaca, New York.

Forests. See Tree.

"California white pine," (Sheet No. 1) California White Pine Manufacturing Association, San Francisco, California.

"Fifty common trees of New York," (Bulletin No. 26), College of Agriculture, Cornell University, Ithaca, New York.

"Southern pine industry," (pamphlet) Southern Pine Association, New Orleans, Louisiana.

"How a tree grows," (The parts of a tree and their functions; poster). The American Forestry Association, 1523 L Street, N. W., Washington, D. C.

House Decoration

(Home magazines are a fertile source for material.)

"Chats on period styles in furniture." Mates-American Co., Beloit, Wis.

"Color for East rooms." Ladies Home Journal, Independence Square, Phila. c1931.

"Color for North rooms," by M. R. Paul. Ladies Home Journal, Phila. c1931.

"Color for South rooms," by L. B. Pendleton. Ladies Home Journal, Phila. c1931.

"Creating beautiful homes with mosaic tile," Mosaic Tile Co., Zanesville, Ohio.

"Draperies and color harmony," The Dayton Co. Mpls. or Orinoka Mills, N. Y. and Phila.

"Furniture; its selection and use," U.

S. Dept. of Commerce, National committee on wood utilization, Washington, D. C. (18th report of committee ser.)

"Home decorator's idea book," Armstrong Cork Co., Floor division, Lancaster, Pa.

"How to drape your windows," by C. W. Kirsch, Kirsch Co., Sturgis, Mich. c1931.

"Period interiors," by A. L. Rogers, C. P. Cochrane Co., Philadelphia.

"Planning the modern kitchen," by L. M. Wyse. The Hoosier Mfg. Co., Newcastle, Indiana.

"Refinishing and care of furniture," Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa.

"Refinishing old furniture," by J. M. Dorsey. Ladies Home Journal, Independence Square, Philadelphia, c1931.

"Selection and arrangements of furniture." Ladies Home Journal, Philadelphia, c1930.

"Your kitchen and you," by L. M. Wyse. The Hoosier Mfg. Co., Newcastle, Indiana, c1926.

Indians

"American Indian, his life and customs," by Mable Carlton. John Hancock Life Insurance Company, Boston, Massachusetts.

"Our American forests," (booklet), National Lumber Manufacturers Association, 702 Transportations Building, Washington, D. C.

"Industrial value of forests," (poster), The American Forestry Association, 1523 L Street, N.W., Washington, D. C.

"Broader aspects of conservation," by M. L. Davey. Davey Tree Expert Co., Inc., Kent, Ohio.

"The forestry primer," American Tree Association, 1214 16th Street, N.W., Washington, D. C., 1931.

"Our American forests," National Lumber Manufacturers Association, Transportation Building, Washington, D. C.

"The social management of American forests," by R. Marshall. New York League of Industrial Democracy, c1930.

Glass—Architectural and Common

"Making and use of plate glass; new process in the making of window glass," Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Penna.

"Window glass in the making," by William L. Monro. American Window Glass Company, Pittsburgh, Penna., 1926.

"Window glass in the making," (all about glass), "Government specifications for flat glass for glazing purposes," American Window Glass Company, Farmers Bank Building, Pittsburgh, Penna.

Exhibit of raw materials used in the manufacturing of glass. "Illinois Glass Company," (booklet on plant processes), Illinois Glass Co., Alton, Ill.

"Celestialite glass," Gleason-Tiebout Glass Company, 200 Fifth Avenue, New York City.

Descriptive and illustrated folders. Manufacturers Glass Company, 1224 1st National Bank Building, Chicago, Illinois.

Very good exhibit of raw and finished material with booklets. "Educational exhibit," (6 bottles of materials showing stages of production), Plate Glass Manufacturers of America, First National Bank Building, Pittsburgh, Penna.

"Chief Joseph's own story, with foreword by Donald MacRae," Great Northern Railroad Company, 4th & Jackson Streets, St. Paul, Minnesota.

Pictures, (6), Great Northern Railroad; 4th and Jackson Street, St. Paul. "With the Indian Chiefs." Northern Pacific Railroad, St. Paul, Minnesota.

Metals

Exhibit of tantalum and other rare metals. Farsteel Product Company, Inc., North Chicago, Illinois.

"Alcoa aluminum and its alloys," "Alcoa aluminum in the home," "Aluminum paint," "Aluminum paint in the protection of wood," Aluminum Company of America, 2400 Oliver Building, Pittsburgh, Penna.

"Short story on aluminum," Aluminum Goods Manufacturing Co., Manitowoc, Wisconsin.

"How steel and steel fire products are made," American Steel and Wire Co., 208 S. LaSalle Street, Chicago.

"Steel makes building history," American Institute of Steel Construction, Inc., 200 Madison Avenue, New York.

"The story of steel," United States Steel Corp., Bureau of Safety, Sanitation and Welfare, 71 Broadway, New York City.

Nature

(Fish.)

Fishes, frogs, and reptiles. Bibliography. American assoc. for the advancement of science, Smithsonian Inst., Washington, D. C., 1932.

(Flowers.)

"Saving the wild flowers," (many booklets), The Wild Flower Press Association, Inc., 3740 Oliver Street, Washington, D. C.

Paper

"Paper finds many uses in the home," by Irene Gibson Barnes. Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan, c1931.

"History and description of paper making," Zellerbach Paper Company, 534 Battery Street, San Francisco, California, 1931.

"How paper is made," Whiting Paper Company, Holyoke, Massachusetts, c1923.

"Fourdrinier Paper Making Machine,"

(picture showing processes in paper making), Hammermill Paper Company, Erie, Penna.

Four glass flasks containing pulp in the various stages of refining, Hammermill Paper Company, Erie, Penna.

"The art of making paper," or similar booklet. Hampshire Paper Company, South Hadley Falls, Mass.

"Paper users primer," "Correct use of bond papers," (chart), "How paper is made," (also samples), American Writing Paper Company, Holyoke, Mass.

"The story of paper," (booklet), American Paper Mills Corp., 11th Avenue & 27th Street, New York City.

"The making of a great newspaper," (ask for other booklets), New York World, New York City.

Photography

Eastman Kodak Co., Service Dept., Rochester, New York. Many booklets available.

Rugs

"Hartford Saxony rugs," (other pamphlets; also exhibit of stages from wool to rugs, \$3.00). Bigelow-Hartford Co., 385 Madison Avenue, New York City.

"Inside facts about our Whittall rugs and carpets," (also other booklets). J. W. Whittall, Worcester, Mass.

"What Klearflax is," Klearflax Linen Looms Inc., Duluth, Minnesota.

"Carpets and rugs," Hoover Company, North Canton, Ohio, (Home economics bulletin No. 1.)

"Facts you should know about the care of rugs and carpets," Clinton Carpet Company, Merchandise Mart, Chicago, Illinois.

Sewing

Singer sewing library and how to make dresses. Shortcuts to home sewing. How to make children's clothes. How to make draperies, slip covers, cushions, and other home furnishings. Singer Sewing Machine Co., Singer Bldg., New York City.

"Smart cuts to sewing," Spool Cotton Co., New York.

Silverware

"How spoons are made," Roger, Lunt & Bowlin Company, Greenfield, Mass.

Table Decoration

"The glass of fashion," by Helen Ufford. Fostoria Glass Company, Mounts-ville, West Virginia.

"Gracious art of dining," by Mrs. J. A. King. Black Knight, 104 Fifth Avenue, New York City, c1927.

"The book of solid silver, with a plan chart for planning one's set of solid silver and a wedding gift record," Towle Manufacturing Company, Newburyport, Mass., c1927.

"The history of the spoon, knife and fork," (silverware down through the

ages). Reed and Barton, Taunton, Mass., c1930.

"Table service and accessories," Proctor & Gamble Co., Cincinnati, Ohio, 1932. (Manual No. 13.)

Textiles

"Textile manufacturing of Marshall Field & Company," (illustrated). Marshall Field & Company, Chicago, Illinois.

Cotton. "Cotton buying book," "From plant to product," Pepperell Manufacturing Company, 160 State Street, Boston, Mass., c1929.

Rayon. "The story of rayon," Viscose Company, 200 Madison Avenue, New York City, c1929.

Wool. "Wool marketing," by Alva H. Benton. Agriculture Experiment Station, North Dakota Agricultural College, Fargo, North Dakota. (Bulletin No. 252) 1931.

Free Movie Films

American Crayon Company, Sandusky, Ohio, 1. A Demonstration of Stenciling by Emmy Zweybruck.

Audi-Vision, Inc., 285 Madison Avenue, New York, New York. 1. Clay, Hands, and Fire (20 minutes), 16 mm., silent or sound. The complete story of the manufacture of Spode dinnerware from the digging of the clay to the use of the ware. Junior High, Senior High. Free.

Castle Films, 135 South LaSalle St., Chicago, Illinois, 16 mm., sound or silent. 1. Popular Sculpture, Transportation charges one way only, no charge for use of film. 2. How Motion Pictures Move and Talk, silent. Transportation charges only.

Fisher Body Detroit Division, 8-165 General Motors Building, Detroit, Michigan. 1. First Century of Baseball (42 minutes) (16 mm., sound. 2. Heads up, Baseball (30 minutes) 16 mm., sound. (For Figure Work.) Free.

General Electric Company, Visual Instruction Section, Publicity Dept., 1 River Road, Schenectady, New York. 1. Potter's wheel (1 reel), 16 mm., silent. Manufacture of porcelain, insulating parts for electric apparatus. Senior High. Free.

Motion Picture Bureau of National Council of Y. M. C. A.'s, 19 South LaSalle Street, Chicago, Illinois. 1. Young American Paints (1 reel), 16 mm., silent or sound. Transportation charges both ways, but film is free to schools.

Art Films-4.

Pan American Union, Washington, D. C. 1. Native Arts of Old Mexico (20 minutes), 16 mm. Sound. Free.

Universal School of Handicrafts, 1270 6th Avenue, New York, New York. 1. Joy of Self-Expression Through Handicrafts (2 reels). Silent. 16 mm. Free.



ASIDES

BY

Helen Durney



★ "Perhaps you could help me," is the way many letters which we receive, begin. All of these writers are eager, beyond a doubt, to know the answers to questions so important to them. In many cases the request is for advice and suggestions as to what school they should attend for further training. "Should I go to a fine arts, commercial or trade school or do you think I should try my hand in a permanent position with no more study?"

Today is no time to give snap judgments. No one person is in a position to advise, sight unseen, boys and girls with futures at stake. Too many facts, known and unknown, enter into each problem. The future in the commercial art field is nebulous even for those men and women whose names are synonymous with success. The vagaries of human nature and personalities prevent the making of one rule to fit everyone. One may have the courage and fearlessness to face facts, knowing times are harder than ever in history for the free lance and commercial artist, despite such odds he has faith in himself and his creative ability to "keep at it." By "keeping at it" we mean, no matter what bread-and-butter jobs are necessary for a mere subsistence he will be positive he is on the right track, **for him**. This same person, however, certain of his pattern in life is not the one to tell a less secure, timid, ill trained man or woman to follow in his footsteps.

Possibly you are one of those luckier individuals who have the courage of your convictions and know you are ready for professional work without technical training. "Well, how am I going to know?" you say. Very well, first off, you know y-o-u pretty well. If not 'tis high time you took stock of yourself. Next, and here is where parents enter the picture: you know how the budget can bear the burden of extra schooling or a long period of seeking work in one of the larger cities. How does the family feel about it? Are they willing and able to permit another three or four years of study? Do they think you should follow a profession which guarantees security better than that of being an artist? Some parents tend to sway in the reverse arc, feeling anything their son or daughter draws or paints is as good as this week's cover of the "Saturday Evening Post." It is here you must analyze your own feeling and ability in all honesty. Next comes your teacher or teachers. He or she knows you less personally than your father and mother and in consequence is able to weigh your problem more objectively.

Then take your work and your questions to others in your town whose judgment you value and of course who are at least cognizant of art as a profession. Get as many reactions as you can. If you have a graduate art school or college at home go there and talk to the teachers. Find out what has happened to former students who have followed fashion, textile, industrial or commercial designing in any of its branches. What kind of work are they doing now? How much did they need to learn in addition to their schooling before they found the positions they wanted. Does their work come up to your understanding of good creative craftsmanship? What ratio of the students have succeeded? By success we do not mean fame spelled out in neon lights, but merely the chance to earn your living at your chosen work without supplementing your income from additional sources. Oh! there are hundreds of questions to ask yourself before picking a school or a profession. Write them down on paper. If you cannot answer them turn to someone who knows you who will help. Keep track of the information gleaned, then sift it. No one knows what the future holds but the artists must be maintained for a civilization without benefit of creative work is no civilization at all.

Though these very questions which come to us by mail and following the suggestions already given we hope, as time goes on, to keep abreast of school reactions to 1942-43. The information and findings will be listed for you in this column. Factual news of problems met in your community will be appreciated in order that we pass it along.

★ What of the free art classes in your neighborhood? Do any of the schools, museums or WPA sponsor such opportunities? Some of the many going on despite and for defense work in New York are listed for several reasons. 1. Perhaps you are within distance to attend and have wanted just such an evening class but did not know how to go about finding it. 2. Possibly you could inspire the school board or your local government to set up just such classes with no cost to the students but their materials. 3. Just for purposes of morale, to show that creative life does go on while we are arming to the teeth.

In the Midtown Community Art Center located at 157 East 67th St., N. Y. C., one may find the following outlets for additional learning and as defense work. These come under the heading of "a unit of the New York City WPA Art Project" and the heading on the brochure reads: Free courses for volunteer workers and selective trainees.

First on the list is: **basic principles of camouflage**, which in a further paragraph we will cover in a bit more detail. 2. **Mechanical Drafting and Blueprint Reading**—"A course in the elementary phases of drafting and blueprint reading especially designed for the use of defense workers and prospective selective trainees." This schedule is to be announced in the near future. 3. **Lettering**—"An elementary course in the basic types of lettering. Required as a preliminary class for students who wish to take the course in poster layout and silk screen production. Tuesdays from 2:30 to 5:30 and 7 to 10. 4. **Poster design**—"A course in design and layout for posters and informational charts. Tuesdays and Thursdays from 7 to 10. 5. **Silk screen production**—"A practical training course in the simple silk screen process for poster reproduction. Tuesdays and Thursdays from 2:30 to 5:30 and 7 to 10. 6. **Anatomical drawings for first aid workers**—"A course in anatomy especially designed for teachers of first aid and first aid workers. Special emphasis will be placed on quick sketches, black board demonstrations and recording. Monday and Tuesday 2:30 to 5:30 and 7 to 10. 7. **Model making** for display and demonstration—"This course will include the construction of special displays and scale models in card

board, plaster and other materials for instructional, display and demonstration purposes." Schedule to be announced.

8. **Principles of Photography.**—"A. General elementary course in the basic principles of photography designed for those having no technical knowledge of the subject. B. An advanced course for those who have completed the preliminary course "A" or have had an equal amount of experience or training in photography. Tuesday and Thursday 2:30 to 5:30, Monday and Tuesday 7 to 10. Note: All the above courses are planned to be completed in a twenty-week period with two afternoon or evening sessions per week of three hours each. In each a general examination will be given at the conclusion of the course and a certificate issued to those who pass with an acceptable grade. Enrollment requirements are: 1. Men and women over 19 enrolled in some manner of defense work. 2. Men registered for selective service except those at present in Class 4-F, and men who have passed their 19th birthday and will be eligible for selective service within the next 12 months. Age limits 19-44. 3. Men and women who have completed or are taking first aid courses are eligible for anatomical drawing for first aid workers."

Perhaps you have put off enrolling in any defense work because you wanted a field where background and abilities would work more than being an air raid warden, sock knitter or first aider. If so we know exactly your reaction at not being able to find such a niche. However, the above type of courses are not only making you more skillful in something you understand but they are sponsored by the government and in attending you are fitting yourself to do a functional and valuable service to the country, either volunteer or perhaps later as a livelihood for the duration.

The camouflage section happens to be the only one we know about from experience. It started on March 4th with a sufficient enrollment to comprise a complete class. It is composed of almost 100 percent men who anticipate being called into the army any day. All of these men are artists, architects, industrial designers, are directors, stage and scenic designers or decorators. They wish to find a spot in the army where they function best. Camouflage, as we all know, is a tremendous field now that the enemy comes to us with such comparative ease. Our factories, shipyards, mines, mills and refineries are, after all, our most important spots of production and must, under no circumstances, cease activity. Protective concealment is the answer to keep such vital spots working at top speed. Think of the hundreds of places in the United States, especially coastal areas, which call for individually designed camouflage! Not only the plant or factory must be concealed, but roads, prominent landmarks such as churches, rivers, railroads, cemeteries must take on a deceptive quality so as to fool the enemy aviator. Along with this the chemistry of color must be understood in order not alone to fool the pilot but to outwit the infra red film in his camera. There are too few camoufleurs for the job at hand. In New York it takes only eight eager and capable people to organize a class with a competent teacher whose background places him in the category of a specialist. Get a class started in your town or city! It is fascinating work though we hope it does not entail the knowledge of too much math and physics. Get the January military engineer we spoke about in the March issue of *DESIGN* and clip the article by Lt. Col. St. Gaudens. The March 14th *Colliers* carried an article with a model problem of camouflage worked out in color. *Fortune* for March also printed a section on this subject. The WPA prospectus from which we have already quoted makes this statement in regard to its camouflage class: "A course in the elementary phases of camouflage, including historical analysis, general development, materials of camouflage, theories of light, application and

use of color. The course includes the construction of models of various types, of materials requiring camouflage and the camouflaging of these models." Pratt Institute and other schools have organized classes in camouflage. Stage designers under the leadership of Jo Mielziner have banded together to study and help in new ways to protect war objectives. It is a wonderful opportunity for the artist to do his bit in the way he knows best. It is such an important subject you will hear something of it each month. Cast shadows are one of the first and most difficult things to conceal. Length of shadows at different times of day are studied, how they appear from an altitude of 10 to 20 thousand feet, and how they must be changed to vary with seasonal flux. The whole terrain is considered as to this seasonal change. Even if you do not start a class in your community we still think it an excellent project to work out in school. Take photos from any of the wellknown picture weeklies, plan your camouflage for said units and build models. Set the students upon the task of finding material, both in the form of information which will save your project from doing things all wrong as well as the wood, wire mesh, cloth and paint, sponges for trees, toy airplanes, tanks and any of the miniatures from the dime store which so delight the hearts of young people. Let your candid camera fan photograph finished models from all angles including a scale height suitable for aviation. Please keep us posted on your results.

More free evening classes in New York may be found at the Straubenmuller Textile High School, 351 West 18th St. Art courses: Applied textile design, screen painting, interior decorating, advertising art, show card writing, mechanical drawing, architectural drawing, under the heading of clothing: Hat blocking and millinery, sewing and garment design, draping design, men's garment design; under general textile: Cottons and linens, cotton converting, rayons and woolsens, experimental dyeing, cloth analysis and design, **TEXTILE TESTING**.

★ We are also investigating all the free classes we hear about for we feel organizers and teachers will make every effort to try to know and feel what is happening in the market for which they train students. All leading designers who set the pace for women's clothing are thinking as they never have before. Aiming for functional styles with no date line attached. Investigating materials which may go into such designs and hold up over the long period of use for which the garment will, in all probability, be worn. Following his spring salon in March, Mainbocher whose name means line, grace and beauty of costume, was guest fashion editor for a day in the N. Y. Herald Tribune. In introducing him to Tribune readers, Katherine Vincent, fashion editor states: "A really good designer is thoughtful, conscientious, sensitive in addition to that special gift that produces magic and dignity in the same breath. Let us put to rest that old story that genius is inarticulate."

It is impossible to give you the full article by Mainbocher for it encompassed two columns. So we will pick out and quote some of his outstanding statements and theories. The word "chic" has annoyed him because of its trite inadequate use for some time. His search for a new term to take its place turns out to be "right." "Dresses demanded of me a five-star simplicity (line, color, design, material and quality) in which a woman will feel right with herself, right with her own world and right with the world in general." "No pre-war diversion of designing for designing's sake." "No military influence of any kind whatever. The men see enough uniforms in the service and to my mind uniforms for women are for service only." In summing up he says: "I do not think that fine dressmaking needs any excuse for it is one

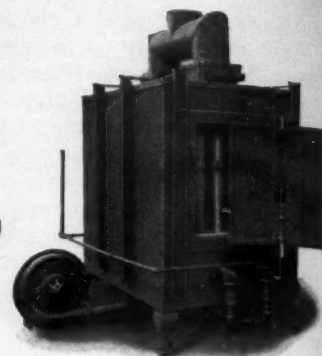
of the outward visible signs of a civilized and co-ordinated existence. But dressmaking, like every other profession must order and discipline itself and out of this control and restraint will come the new style, the style of looking "right." Excellent advice for student designers to remember when planning their drawings.

★ Through a press release which came to us we did some follow-up work on an exhibition which sounded unusual and worthwhile in the extreme. It read: "Mason Arvold will open an exhibition of drawings and models, illustrating his proposed program of design and theater for agricultural shows and rural events." So down to the National Arts Club on Gramercy Park we went. Mr. Arvold was present, and like any artist who has originated an idea himself he was so lucid and enthusiastic about his plan he made us realize brief column space would not be sufficient to pass his wonderful plan along. We hope to bring it to you in understandable completeness in a later issue of DESIGN. Briefly, and he knows it works for he has tried it out with excellent cooperative success in several parts of the country, he chooses a large hall or natural grove or park. This becomes the nucleus around which grows festival or fete. His stage, preferably on a level with audience so performers and on-lookers become one, is dramatized as to design, to fulfill, and depict the chief crop or enterprise of the community; corn, potatoes, lumber, dairy, livestock or whatever it happens to be. Pageants are written, plays, folk dances—all using the native lore and the residents of that area. Exhibition spaces for arts and crafts of the rural section are included. All clubs such as the 4H groups take part. To awaken people to the fact they have a definite individual culture which is part of a nationwide whole is Mr. Arvold's aim. To bring out their music, paintings, industry, making a living picture of their importance, will be a seed planted which will grow into a sturdiness that wars will never obliterate. Mr. Arvold has a story well worth reading. We are certain his plan has far reaching and undying possibilities.

★ At the Museum of Modern Art the largest exhibition ever held in this country of the works of Henri Rousseau, the French customs collector who taught himself to paint during the latter part of the 19th century and became one of the masters of modern art, opened March 18. It will remain on view through May 3. This large retrospective exhibition of approximately fifty works dating from 1886 to 1910 will include every phase of his art from his realistic little scenes of Paris to the canvases of the lush jungles which grew only in his imagination and eventually brought him fame.

Shortly after Rousseau's death in 1910, New York saw the first one-man exhibition of the artist's work ever held. It was arranged at Alfred Stieglitz's gallery "291" by Rousseau's friend, the American artist, Max Weber, who has lent several paintings and drawings to the present exhibition. In recent years many Rousseau canvases have found their way into private and public collections in the United States; so it has been possible, in spite of present conditions, to assemble a large number of his important paintings for the exhibition. His last great work, *THE DREAM*, lent by Sidney Janis of New York, will climax the exhibition with an entire wall to itself. It is perhaps the most memorable of Rousseau's jungle pictures. *THE WATERFALL*, a second jungle masterpiece of 1910, has been lent by the Art Institute of Chicago. Entirely different in style and subject is *A GAME OF FOOTBALL*, 1908, in which four mustached athletes disport themselves in striped jersey.

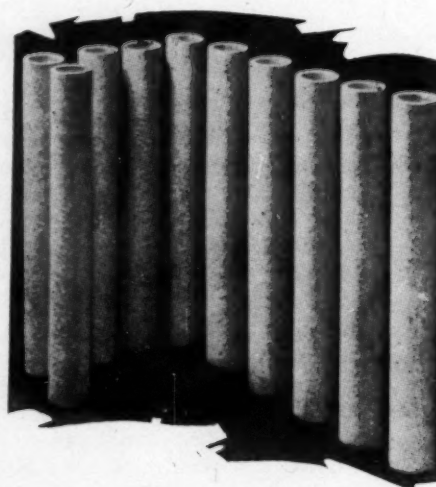
"KEEP 'EM FIRING"



With replacement becoming more difficult, owners of china and pottery kilns are giving extra thought to making present equipment endure.

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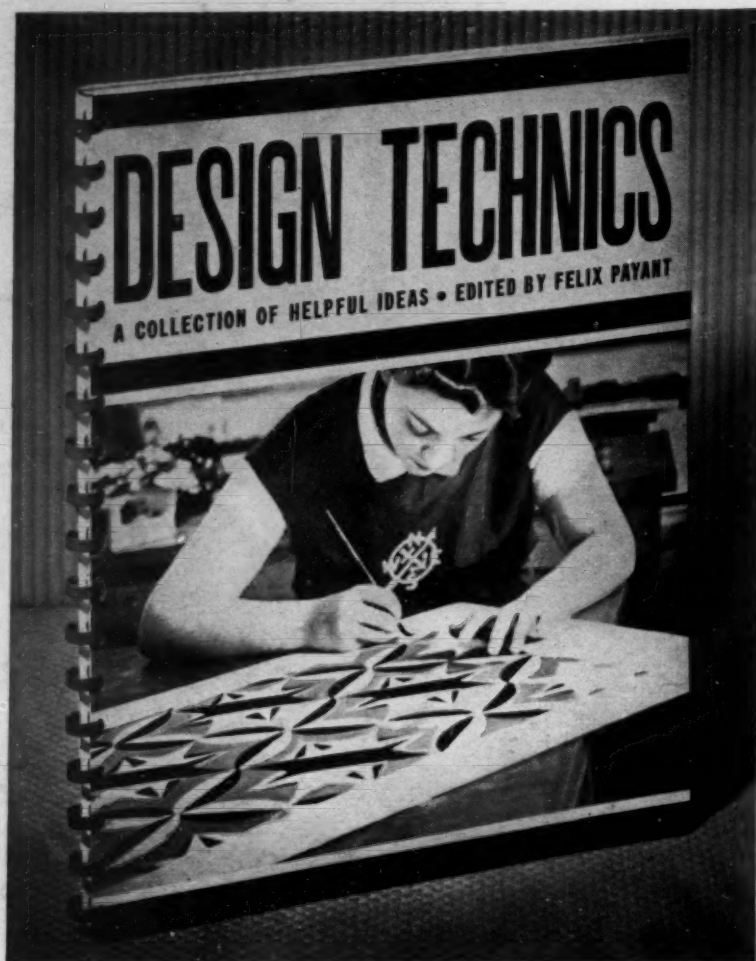
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